Musical

THE MUSICIANS GATHER, *page 6*

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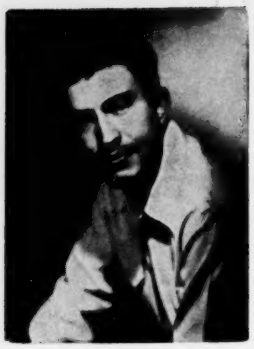
LOUIS SUDLER



FROM THE EDITOR'S DESK...

The Future of Live Music

■ Whatever the causes, live music on radio as well as in the concert hall has been noticeably on the decrease for some time, and positions available to the practicing musician become fewer and fewer each year. Pointing up this deteriorating situation is the recent misunderstanding between the musicians and WOR-Mutual.

In order that our readers may get a clearer picture of the situation, we are reprinting here the claims as set forth by the Musicians Union, Local 802, New York, and the answers to these charges from WOR.

Musicians: ABC, CBS, NBC and WOR-Mutual have employed musicians for many years. The first three still employ at least 65 musicians each.

WOR answers: It is true that ABC, CBS and NBC continue to employ 65 musicians each, but they are in a position to use 65 musicians and to receive substantial reimbursement from their advertisers by using these musicians, because of the types of programs they are presenting on their networks. We at WOR-Mutual will continue to hire musicians when they are needed, but our programs do not warrant full-time musicians at the present time.

Musicians: But WOR-Mutual, despite admitted profits of well over $1,000,000 in 1953, has locked out its 40 musicians.

WOR answers: WOR and Mutual derived a profit last year, and we intend to again this year, as any successful business must do. However, this profit came from our diversified operations in stations located in many cities of the country, including Boston, San Francisco, and Los Angeles. In New York City, WOR, WOR-TV, and Mutual lost a substantial sum of money in 1953 and are continuing to lose money.

Musicians: Because it must have music, WOR uses records. They are not WOR's records. It does not spend or invest a penny in their manufacture. They are made by record companies for home use—not for radio or TV.

WOR answers: The records and transcriptions used by WOR have been purchased by it at substantial cost. Under leading Federal and State court decisions, WOR and Mutual have the right to use those records and transcriptions for radio and television broadcasts in the same manner that similar recordings are being played throughout the broadcast day by other radio and television stations in the City of New York and throughout the country. It is plainly not the fact that the records in question are made for home use purposes only.

Musicians: Yet WOR parasitically uses over and over this product of others, at tremendous profits for itself, while it refuses to employ the men without whom the product could not have been created.

WOR answers: WOR's use of records is not parasitic. A "parasite" is one who lives off others' services without paying for those services. The records in question were made by members of the American Federation of Musicians, and 5% of the receipts from those records are paid into a union trust fund which was especially devised because of possible unemployment problems which arise from the continued use of records.

It is not in our domain to say that WOR-Mutual is not legally within its rights to hire and fire as it sees fit, but in this country where we must depend to a considerable extent on civic organizations, private enterprise, and radio and TV networks for artistic support, it would seem that there is an ethical obligation involved, apart from the legality of the claims of either side.

Certainly the negligible amount paid by radio stations and broadcasting networks for the use of recordings will not sustain many musicians. It is interesting to note that major radio stations the world over, except in the United States, maintain with pride their own orchestral ensembles.

If the airways are to be supplied almost wholly by "canned" music, then the future of our musical life is seriously threatened. Granted, this is an isolated case. But so, presumably, was the dissolution of the NBC Symphony Orchestra. The future of America's artistic and cultural welfare is dependent upon the existence of live music. If the top organizations of the radio-TV industry do not feel that they have a responsibility to protect and encourage our national musical development, to whom shall we look?

Gid H. Waldorf

musical COURIER

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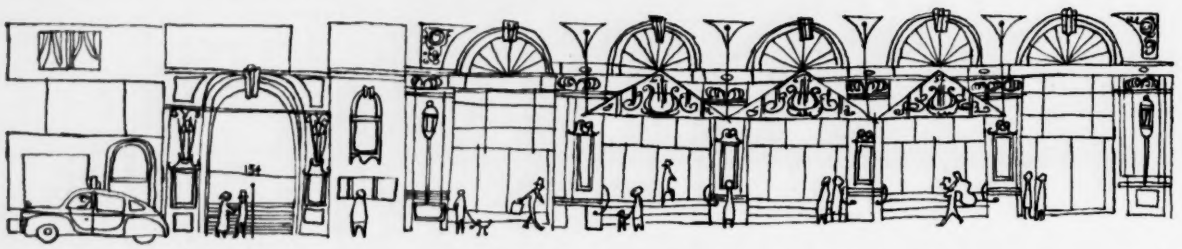
Seventy-fourth Year
May 15, 1954

ALONG 57th STREET



■ Now is the time, when summer heat begins to grip 57th Street, to hide away in the coolest possible place and see what the mail bag holds. . . . **Mildred Miller's** having her baby #2. Baby's scheduled to debut this July while most of the other thrushes will be off soaring the Festival circuit. . . . **Blanche Thebom** is set to appear in the met's antipasto, I mean opening night. She'll be Amneris. This is first time Blanche has been in town for a Met opening since she joined up with the Met. Also she's set to be Salome's momma and Arabella's momma, Zdenka by name. Possibility: Blanche Thebom in "Orfeo." And while we're telling tales out of the Met, here's some **Eleanor Steber** news. She will be Arabella, and she will also do her first Met Donna Anna. All of which makes Thebom and Steber momma and daughter rather than sister and sister as they were in "Cosi." These days of swift family switches, who knows whose momma will end up being whose daughter? . . . Worriment at the plight of **Kyra Nijinsky.** She came to America to work, but work she has not. Kyra's a brilliant linguist, a marvelous language coach. She seems to have what certain local would-be singing stars need. . . . **Ramon Vinay's** parted company with the Met, but through his renegotiated contract he will return for "Tannhäuser" and to sing Herod. Vinay should be singing Alfano's "Cyrano" at its first La Scala: he's to do that chore in June. . . .

■ And here's a welcome but somewhat mysterious little communication: "A note for the Ghost. **Muriel Rahn,** the acclaimed Aida of local performances and the sensational star of the Broadway production of Jan Meyerowitz' "The Barrier," is said to be set for "Salome" here and on tour come fall. She should be terrific with her exciting voice and super sense of timing in stage action. Why hasn't someone thought of this before?" Thank you, whoever you are, for this tidbit, but, at the risk of being called ungracious, may Ubiquitious please point out several irritating omissions? What "Salome" is Muriel Rahn set for? Who is doing this "Salome"? When is this "Salome" being done? Is Muriel Rahn scheduled as one of the Met's Salomes? We hear that **Chrystal Goltz** and **Inge Borg** will alternate at the Met? Could Bing be holding Muriel Rahn as a surprise prize? . . . More about opera: **Sol Hurok** is entering, or re-entering to be precise, the opera field, but through an unexpected door. When Hurok was in Rome recently he decided to associate himself with the Italian Film Export Releasing Corporation in presenting, throughout the U.S.A., the Italian-produced color movie, "Aida." Presentation of this flicker is a first for The Impresario: I do not think that Hurok has ever before, in his thirty-five-year career, presented a movie. He's involved himself in this one because, as he says, "I have finally discovered the first completely successful blending of film and opera." Taking part in these cinematic proceedings are **Renata Tebaldi, Ebe Stignani, Giulio Neri, Enrico Formichi,** and a tremendous cast of actors which includes **Lois Maxwell,** The Italian State Radio Orchestra of Rome under **Giuseppe Morelli** interprets the score. The Ballet Corps of the Rome Opera replete with leading dancers **Alba Arnova, Victor Ferrari, Ciro De Pardo,** take care of the Egyptian capers. Maybe Hurok's new venture is something for the Met to eye: shrewdly booked, this movie "Aida" could either abet or help do in opera on the road. Still more opera news, and this from Chicago: note says that **Fox, Kelly and Co.** are seeking $250,000 "to insure the permanence of a resident opera company. . . ." Well, with all those magnificent plans, **The Lyric Theatre of Chicago** should have a comparatively easy time—that is if Chicago is wise and realizes what a great opportunity it now has. Scheduled thus far: "Lucia," "Traviata," "Norma," "The Barber of Seville," "Carmen," "Tosca." And, as all 57th Street readers now know, La Superba, **Maria Callas,** will be with the Chicago Lyric. That fact in itself should help raise the $250,000. Also contracted: **Giulietta Simionato** (Rosina in the original mezzo key!, Adalgisa, Carmen); **Tito Gobbi** (Scarpia, Figaro . . . astute movie goers know Gobbi well); **Eleanor Steber** (Tosca); **Leopold Simoneau** (Alfredo, Almaviva). If anyone knows of just the right tenor to sing in "Norma," opposite Callas, let the Chicago Lyric Theatre know: when last heard from they were desperate for such a tenor. So good luck, much good luck to the Chicago Lyric in its financial campaign and in its tenor hunt. . . . And while we're wishing good luck, loads and loads of fortune to **Nora Kaye,** who has signed up with her Alma Mater, Ballet Theatre. It should be a pleasure to see Nora again in some of her great roles, and we hear that up for revival is "Pillar of Fire." And congratulations to composers **Ingolf Dahl, Colin McPhee, Hugo Weisgall.** Each of them was awarded, by the National Institute of Arts and Letters, a $1,000 Arts and Letters Grant. Talking about grants and awards, don't forget, those of you who think that you qualify, the **Marian Anderson Scholarship Fund** says that May 31 is deadline day for applications for its scholarships. Time does fly, as we all know, but can it actually be thirteen years since Marian Anderson established her fund? Must be, for 1941 was the year when first we all heard about it. Since that date, more than $25,000 has gone to forty-nine singers, including **Mattiwilda Dobbs, Genevieve Warner, Camilla Williams, Rawn Spearman.** Interested: write for applications immediately to Miss Alyse Anderson, Marian Anderson Scholarship Fund, 762 South Martin Street, Philadelphia 46, Philadelphia, Penns. . . .

Mushrooming mystery: who is **Wamba Mae Kennedy?** At **Jennie Tourel's** farewell party (she's off to concertize Europe and South Africa for six months) *Mademoiselle's* contributing Editor, **Leo Lerman,** was heard to ask the *World-Telegram's* **William Hawkins,** "What do you know of this mysterious mezzo, Wamba Mae Kennedy?" Bill said that he thought that he had read her name, but that was all he knew about her. We asked Lerman, and he says that he doesn't know where he heard about her but that she seems to have made a flurry somewhere in one of those German opera houses. No reward offered, but Ubiquitous will welcome any intelligence whatsoever about mystery mezzo (Lerman's sure that she's a mezzo) Wamba Mae Kennedy. . . . And that's all for now. As ever,

UBIQUITOUS

LETTERS TO THE EDITOR

The following letters were received in response to the article "A Tone Is a Tone Is a Tone" by Mary Craig, which appeared in the March 1 issue of the Musical Courier.

DEAR MISS CRAIG: Your *Musical Courier* article about my letter to *The New York Times* is superb and should cause discussion and turbulent argument about singing for many a day.

I had a hearty laugh over, and thoroughly enjoyed, that bit about the young singer and the supposed teacher who diagnosed the poor fellow's vocal troubles in these words: "There is a maladjustment of the relation between the thyroid and cricoid cartilages. The consequent change of position of the arytenoids is affected. The glottal attack and the approximation of the cords are ineffective for phonation, etc." My advice to any student who may have his ears afflicted by such wordy balderdash is, "Grab your hat and run! You can be quite sure the man is after your money rather than your vocal good."

It gave me a happy lift to read your description of the teacher who said to the nervous student: "Let's see what you do, son. Now relax. Now try this . . ., 'leading him gently along the sound range until he finds a comfortable emission.' " This approach is honest, decent and right; and such a teacher would, I believe, think of the student's progress first, foremost, and all the time, rather than of the amount of dollars he could squeeze out of him.

And now, Miss Craig, I would like to say that, when singing, I have no time to consider the action of muscles and ligaments acting towards the vocal cords. Natural instinct compels me to move instantaneously from the creation of the idea of the sound to the resonating result of it in the front of the great dome of the mouth, where, after years of practice, I feel myself able to set it securely *under all normal conditions.* I am quite certain that if the sound in the great dome of the mouth is right—and only the vibration of the sensation of it can tell me if it is—the physical action necessary to give it birth is exact, and the sympathetic resonances of the vast head and other such spaces as can resonate are in perfect accord.

Because of this simplicity of approach, I do not see, and cannot accept the idea, that it is necessary for me or anyone else to know the names and uses of all the muscles concerned in the formation of vocal sound any more than it is necessary for a pianist to know each nut, bolt, screw, and wire in the piano before he can play it.

FRASER GANGE
Baltimore, Md.

DEAR EDITOR: It isn't my purpose to get into the apparent argument of the pros and cons in this business of voice training. . . . And it isn't my purpose to scold the *Musical Courier* for publishing nonsensical articles such as the one entitled "A Tone Is a Tone Is a Tone." . . . If the state of our profession is on such a low plane as this lady [Mary Craig] would have us believe . . . it is no joking thing and it is . . . something that we who consider ourselves professional practitioners should be ashamed of. . . . Mary Craig (whoever she might be) and those whom she tries to make a case against are both wrong.

First, allow me to state [that] I believe every voice teacher should use all the means at his command . . . to do the best job of teaching possible. And if the empirical, or so-called scientific, has anything of value, it ought to be given serious consideration . . . as I see it, it isn't what is good or what will work, but rather what is best and what works with certainty and safety in the shortest possible time. . . . Herein lies the *science* of voice . . . no one can corner the "best" method in its finality . . . it is a knowledge of this fact that should keep us all humble . . . there is some good in either approach when used with discretion and understanding.

. . . until we find the part the mind plays in the mastery of natural voice [we will not] even approach the "last word" in finding the "best" teaching technique. . . . I would urge . . . Madame Craig, Olin Downes, and Mr. Gange [to] quit dragging their feet and use some of the good common sense I'm sure they all have . . . season it with salt of understanding . . . and new vistas will open up. . . .

DANIEL W. BOYER
Wilmington, Del.

DEAR EDITOR: "A Tone Is a Tone Is a Tone" by Mary Craig is a wonderfully understanding and beautifully written summation of the controversy over the Fraser Gange article in *The New York Times,* and I am impelled to compliment her on her common sense and clear-sightedness about the profession of the singing teacher. She points out concisely and precisely that there must be a blending of the empirical and scientific in voice training. She brings out quite nicely that there is "no substitute for the trained ear," while emphasizing that anyone engaged in teaching should be thoroughly grounded in scientific knowledge, so that he or she can properly direct pupils in a logical manner without confusion. In other words, while it is unnecessary to overburden or divert students of voice with detailed scientific fact, the good teacher should have knowledge not only of voice training, but of all scientific investigation pertaining thereto.

The reference to the *trained ear* is a good one indeed. All the scientific knowledge about the anatomy, physiology, and mechanics of voice production are of no avail to one afflicted with nerve deafness, for example, for such a person cannot hear the sounds emitted, hence cannot even be taught to speak, let alone sing. But to one engaged in teaching, such knowledge is of immeasurable importance in the ability to properly *direct* the pupil. The wise teacher uses . . . scientific knowledge without bewildering the student with the details involved or, as Miss Craig puts it, "without creating mental hazards."

Just as the golfer, dancer, or performer analyzes his procedure in order to teach the subject, so the singing teacher uses scientific investigation to properly instruct. And, as Miss Craig points out, the successful teacher adds to this the *feel* (call it intuition, instinct, or what you will). A voice teacher who is also a singer is in a still better position to bring out the best in his or her proteges. Such a teacher, thoroughly based in scientific facts relating to voice, and analyzing these in regard to his or her *own* tone production (the *experience* factor if you will), can with his or her own sensitively *trained ear* more easily instruct other singers. Again, orchids to Miss Craig for her scholarly and understanding comprehensive summation of the controversy by a sensible middle-ground blending of the empirical and scientific approach.

LILA LEEROY
New York City

Special Report to the *Musical Courier*

Nicolas Nabokov, Secretary General of the Conference.

THE MUSICIANS GATHER

An on-the-spot account of The International Conference on Contemporary Music

A survey of 20th-Century music by composers, performers, publishers, and critics of all lands. "Rome, basking in the full glory of spring, was the perfect spot for the gathering, and felt for twelve days as if it were the center of the world's musical activities."

Igor Stravinsky, "grand old man" of the Conference, relaxing during the intermission of the rehearsal of his new Septet.

By GISELLA SELDEN-GOTH

IT was not just a Festival we were called upon to look at and listen to, through fully ten days, mornings, afternoons, and evenings: it was definitely "something different." The invitation was to a Conference—not one designed to appeal to the general public, the kind that has become so abundant during the last decades, each pretending to offer bigger and better music of the same kind than offered elsewhere. This Rome program, a survey of exclusively 20th-century music (planned *sub auspiciis* of the European Cultural Center, the Congress for the Freedom of Culture, and the Italian Broadcasting Company) wanted to assemble as audience only professional musicians of all lands—composers, performers, publishers, and critics—in order to play music of our own half-century, music new and not quite so new, and moreover, to have them listen and talk to each other. And talk they did, so help me!

Of the threefold activities of the Conference, the one dealing with words, instead of tones and sounds, proved not the least interesting one. In between the musical performances six discussions were held on different topics, designated to clear up a number of problems, to smooth out misunderstandings, and to further good will. The subjects treated were "Music and Contemporary Society," "Music and Politics," "Esthetics and Technique," "Composer, Performer, and Public," "The Future of the Opera," and "The Composer and the Critic." As was to be expected, this last theme was discussed in a particularly heated atmosphere, and it also stirred up acute controversies from the seats of the hall of the Academia di Santa Cecilia, where the meetings were held. These seats were occupied exclusively by people representing the cream of the international "who's who in music"; and, although French prevailed, one heard a Babel of languages translated over an elaborate loudspeaker system. The chair was held in rotative turn by musicians of different nationalities and of different specialties. All in all, this writer felt that, apart from the valuable opportunity of making numberless and pleasant personal contacts among musicians of the Western World, the frequent overlong orations did not contribute much to alleviate polemics among the different groups, each of them nursing particular grievances. An atmosphere of pessimism prevailed during the discussions of public apathy to programs of contemporary music, the often precarious economic position of those who try to make a living while composing, and the split existing not alone between the classical-romantic "Past" and the "Present" of music, but also among the different brotherhoods of those who desperately seek the right direction in which this music of the 20th century should proceed. Thus, one delegated not to participate actively in the work of the Conference, but only to observe and comment on its results, could only state that the answer to the question "Where do we go from here?" has yet to be found. The musical genius who shall ultimately indicate the way is yet to appear. Nor did the huge amount of contemporary music heard during this conference—music oscillating between different types of dodecaphony, series, variable meters, and other experiments—reveal the advent of such a Messiah. Moreover, it seemed probable that a composer, especially a young one obsessed by a sincere impulse to pour forth music he believes to be his own, might turn doubtful and insecure if bound to listen to learned debates concerning the "appropriate" means of musical expression for our time.

The attention of the meeting was centered mainly on the competition for the "20th-Century Masterpiece Prize Award." This masterpiece was to be selected from among four violin concertos, four short orchestra pieces, and four chamber works with solo voice—all anonymously performed. The task of the Jury, selected by votes of the assembly and presided over by the Belgian Paul Collaer, was certainly not an easy one; less so because several of the submitted works seemed of indisputable quality, and all of them without exception were constructed on the twelve-tone system and the method of the "series." The great shadow of Arnold Schönberg was felt towering over twelve musicians who had worked hard to write music which was their own and nobody's else's. But, unfortunately, one noticed in all the competing works a lack of discernible structure, the consistent avoidance of even one

Aaron Copland (center) with the members of the Rome Radio Orchestra who performed his Piano Quartet.

single tetrachord, oversharp rhythms, much woodwind-wailing and brass-howling, and break-offs with abrupt "bangs" or isolated tones dying away. Such effects were no less mannered than those of the good old classical sonata form.

It was rather amusing to read what the competitors had to say about their works in the "declarations" they were asked to contribute to the program notes. One of them explained that his "Ouverture" was based on ninety-six variations of five-and-a-half measures (who counted them?); another that his "Cycle for voice and instruments on fragments drawn from J. L. Sartre's novel 'Nausea'" (sic!) consisted of six studies, each of these suggested by particular dodecaphonic and rhythmic treatments of the "series." Somebody even limited his declaration to a refusal to be explicit, because his music was anyhow easily recognizable by colleagues and critics, especially Italians.

All in all, the secret of anonymity was not too strictly observed. Everybody knew, for example, that the violin concerto unanimously acclaimed was by Mario Peragallo, who was awarded the first prize. After the recent debacle of his opera at La Scala this gifted Italian enjoyed great satisfaction; and rightly so, because the Concerto, although announced by the composer himself as strictly dodecaphonic and constructed in "series," is comprehensible, has well-constructed climaxes, and warmly felt cantilenas. The solo part, superbly played by André Gertler, is rewarding and gives proof of intimate knowledge of modern string technique. The prize for the orchestra piece was divided between Giselherr Klebe, a German, and Wladimir Vogel, a Russian, while the prize for voice and instruments was divided equally between Jean Louis Martinet of France and Lou Harrison of the United States. None of the compositions, however, was superior to the others. After having attended the impressive ceremonies for distribution of prizes on Rome's Capitol Hill, and having listened to the many fine speeches delivered by authorities and VIP's (Stravinsky himself congratulated the winners), an empty feeling prevailed about the outcome of the contest. No masterpiece of an unknown genius had come to light. It had all been somewhat dark, confused, heavy music, about which one would be apt to comment: "To be understood it should be heard several times—but I do not want to. . . ."

These twelve anonymous competing works were carefully distributed on thirteen oversize programs which threatened to benumb the assiduous visitor under an avalanche of modern music. It is, of course, impossible within the bounds of one report to review even superficially the values of the sixty-one different compositions presented. Attention was devoted mainly to works produced since the turn of the century which, in the opinion of the commission, deserved to be better known. Masters like Strauss, Reger, Debussy, Ravel, Sibelius were not considered in view of their already great popularity; whereas Stravinsky, Bartok, Busoni, Schönberg, Hindemith, and Pizzetti, most of them having exerted considerable influence on the formation of today's younger generation of composers, figured importantly on the list. (To this writer the omission of the name of Ernest Bloch seemed most regrettable.) To hear some of these works again was a real treat, but others already showed signs of aging. Stravinsky, the "grand old man," proved the real hit of the conference, and conducted an enormous program of works from his different "periods," most of them well known and most welcome. There were a number of ballet scenes; a delightful "Scherzo alla russa," which provoked a pandemonium of enthusiasm; and the first European performance of his Septet, composed in 1953 for the Dumbarton Oaks Library. Those who recently deplored "reactionary" tendencies in *The Rake's Progress* may be somewhat pleased by the dodecaphonic style of this masterfully constructed but rather dry writing. We heard Bartok's "Cantata Profana," his only choral work (surprisingly unknown in America), a wonderful legend of folklore flavored by a genuine Hungarian nostalgic charm. Hindemith was represented (not at his best) by an early, stiff, and scholarly Concert for Orchestra. Three choral compositions by Pizzetti for *a capella* chorus were impressive for their religious fervor and power of diatonic expression.

It was interesting to observe that writing for voices compels even the most progressively minded composers to use greater clarity and moderation than when writing for instruments. Some of the more lasting impressions were made by the exquisite "Litanies à la Vierge Noire" for women's voices by Poulenc, and a stirring "Coro di morti" for men's choir, three pianos, brass, and percussion by Goffredo Petrassi. As for symphonic works, the Fifth Symphony by Milhaud and an uninteresting "Mouvement Symphonique" by Honegger did not represent the great French School at its best, while a most charming Concerto for oboe and string orchestra by Jacques Ibert proved most attractive. A Suite from Gottfried von Einem's opera *Dantons Tod* had been known before as the expression of a vigorous, chiefly dramatic talent; the Variations on a Theme of Paganini by his co-national and master, Boris Blacher, one of those most zealous in the faith of new directions, was received with appreciative interest. Another progressive German, Karl Amadeus Hartmann, had to offer only a brutal and obsessive Concerto for piano, winds, and percussion. As for American composers, it is unpleasant to report that Virgil Thomson, whose distinguished chairmanship of the discussion on "The Composer and the Critic" had won sincere acclaim the same morning, made an exceedingly poor showing as composer. His "Orchestral Pictures," conducted not too skillfully by himself, met with definite rejection, and only compulsory compliance with the rules of hospitality prevented the irritated listeners from giving the amateurish and boring sketches one of those unfriendly receptions which Italians are able to stage so thoroughly.

There were several chamber music concerts, featuring, among plenty of unusual combinations for strings, winds, piano, cembalo, percussion, and voice, only two chamber works of the kind dearest to the real musician's heart—the string quartet. One by Claude Delvincourt, president of the Paris Conservatoire de Musique, had been scheduled for first performance anywhere; it was listened to in a mood of deep reverence because the unfortunate composer had fallen victim to a fatal automobile accident on the road from Paris to Rome a few days earlier, when on the way to hear his quite recently completed work. The news of this tragic happening had already cast a shadow on the conference when announced at the discussion "Music and Politics," which was meant to be presided over by the deceased. The serious, concise, and, despite its modern language, most distinguished quartet, superbly played by the French Quartet Parrenin, intensified the sorrow of all those present over the loss of so eminently gifted a musician. By contrast, a quartet by The French-American Elliot Center proved a monstrous piece of work, which through forty-eight minutes left this listener baffled and completely unable to grasp the meaning of such abstruse juggling with the harshest sounds and rhythms ever produced on four string instruments, each apparently not caring a damn what the other three were doing. Excessive length also impaired the effect of a piano sonata by Georges Auric. The piano pieces (Op. 19) and the Suite (Op. 25) by Schönberg, with their strange visionary spirit—caught in the briefest breath of minutes by Pietro Scarpini, certainly today's most convincing and masterful spokesman for this kind of music—emerged as worthy of the epithet "classic of the 20th century."

Other chamber works which were listened to with interest were a piano quartet by Aaron Copland, a Serenata for five instruments by Alfredo Casella. A concerto by Manuele de Falla and a partita by Vittorio Rieti successfully introduced the clavicembalo as a useful instrument for contemporary music.

Space forbids to report even superficially on the one opera production offered to the Conference at the Rome Opera. Two shorter works were given the same night—the *Boulevard Solitude* by Hans Werner Henze, and *Il Sistena della Dolcezza* by Vieri Tosatti. It was a first night of scandal, especially concerning the German item, a recently cooked-up lurid version of the Manon Lescaut story which had been catcalled and outwhistled in Naples a short while before. Nobody seemed to know why this silly play with its insignificant and impotent music had been selected for presentation on two of the foremost Italian lyric stages. The reception it met with at Rome was a more forceful testimony to its bad taste than any critical comment. Neither did the mediocre Italian work—called by its author "Dramma musicale assurdo," which in a really absurd way tries to translate into music the atmosphere of Poe's ghastly sketch about goings-on in a lunatic asylum—win great favor with the irritated audience.

The names of the performers of all nations who—sometimes at the price of great abnegation—devoted their efforts to the interpretation of contemporary music are too numerous to be even briefly summed up here. The Symphony Orchestra of the Radio Italiana bore the greatest brunt of labor, working under many conductors—Herrmann Scherchen, Franz Andre, Hans Rosbaud, Carlos Surinach, Robert Craft, and several composers who preferred to take care of their own. No wonder that the orchestra seemed a bit tired and overworked in the second half of the series. Another less exhausted orchestra, the Alessandro Scarlatti of Naples under its permanent conductor Franco Caracciolo, gave evidence of particularly brilliant capacities. The choirs of the Santa Cecilia Academy assisted ably and enthusiastically in the choral compositions. All in all, it was a big event. Nearly all participating musicians were personally on the spot and enjoyed the lavish hospitality the Conference offered to its members. There was much lunching, dining, wining, and business-making among composers, authors, publishers, artists, and managers, and endless private talking around little tables in out-of-door cafes. Rome, basking in the full glory of spring, was the perfect spot for the gathering, and felt for twelve days as if it were the center of the world's musical activities. The City had welcomed her guests with a special orchestra concert, which programmed music by two great names of the glorious past—Giovanni Gabrieli and Monteverdi. The "Sacra Sinfonia" by Gabrieli and the "Magnificat" by Monteverdi seemed to rise like pillars of a mighty portal, which opened onto an endless plain of music of the future. What masterpieces of our century will be able three hundred and fifty years hence to enthrall the listener with the intensity of emotion still inherent in these masterpieces of long ago?

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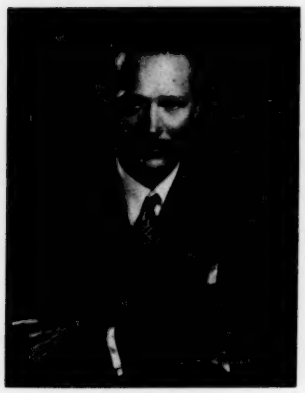

Louis Sudler

MAN of MANY TALENTS

LOUIS SUDLER, American baritone, is a man of many interests, which have contributed to his artistry and his popularity. His achievements in diverse fields of endeavor serve as an inspiration to fellow Americans who have sought an important place for themselves, both in the arts and in the general pattern of American business and social life.

Since childhood he has studied all phases of music—first the piano, then stringed instruments, harmony, counterpoint, and composition. At Yale Music School, Sudler made a detailed study of early church music and wrote a thesis on Palestrina. For the past fifteen years, he has worked continuously on concert, operatic, and oratorio repertoires, and has perfected his diction in French, German, Italian, and Spanish by living and working in the countries where these languages are spoken. In addition to his musical education, he was graduated from the Hotchkiss School and Yale University with honors. Sudler was a member of the Yale Glee Club, the Choir, and the famed "Whiffenpoofs." One of his compositions was regularly played by the Yale Instrumental Club. He is an exceptionally versatile artist and proficient linguist, having studied initially with a view to a career in the diplomatic service.

Sudler made his opera debut with the Chicago Civic Opera Company in 1945, and sang leading roles with the company for two seasons opposite many of the Nation's leading artists. He has appeared in concert throughout the United States and in Mexico. He has been a frequent guest with major symphony orchestras, and as soloist with numerous oratorio societies. In July he will be heard in the world premiere at Ravinia in a work commissioned by the Ravinia Festival Association based upon the "Prayer" and "Hymn to Creation" of St. Francis of Assisi, composed by Arne Oldberg.

Sudler has appeared on all principal networks over radio and television, and has played to one of the world's largest audiences by singing the National Anthem on the opening night of the Republican National Convention, and later during the convention as soloist with the Paulist Choir. The same week he was heard here and abroad in the premiere of the Puccini Mass.

The rich timbre of his voice and his personal background have contributed to make famous his singing of the National Anthem, which he has performed at many functions of national prominence. In recognition of these services the American Legion recently presented him with a replica of the "Star Spangled Banner" containing fifteen stars and fifteen strips, which flew over Fort McHenry.

Sudler has been invited to sing for such personages as President Eisenhower, Vice President Nixon, Adlai Stevenson, General MacArthur, the late Senator Taft, and Their Majesties the King and Queen of Greece.

Sudler is a six footer with curly hair and brown eyes, and was voted one of the handsomest men in his class. The movies, both in Hollywood and in England have sought him, but he has preferred to devote his time to the development of his voice. He is the youngest of three sons and has a distinguished Colonial background. His father's ancestors settled in Kent Island, Maryland, in the middle of the seventeenth century, but subsequently moved to Sudlersville, Maryland. His mother's ancestors settled in Delaware about the same time. Ancestors on both sides came to this country to enjoy religious and political freedom. They fought in the Colonial Wars and include many men of prominence in the early history of our country. Among these are John Hanson, President in 1781 of the United States in Congress Assembled, and Daniel Cummins, a Signer of the Ratification of the Constitution of the United States. His family has been actively interested in the Society of Colonial Wars, the Sons of the American Revolution, the Daughters of the American Revolution, and the Colonial Dames of America.

On the lighter side, Sudler was Managing Editor of the *Yale Record,* the college comic publication, and was also co-author of an article in the first issue of *Fortune* magazine. As a sportsman, his hobbies include tennis, golf, sailing, deep sea fishing, and figure skating.

Sudler has served on many charitable boards and is Vice President of the Illinois Children's Home & Aid Society, one of the nation's largest child care agencies. He has served the City of Chicago on various committees and has been a Director of the Chicago Civic Opera Company, and the Illinois Opera Guild. He is President of the Civic Music Association of Chicago, which was responsible for the formation of the Civic Orchestra and which conducts singing centers for boys and girls in congested areas, playgrounds, and community centers.

Sudler occupies a prominent place in the social life of Chicago. He has served as President of the Saddle and Cycle Club and Treasurer of the Tavern Club. He is a Director of the Arts Club of Chicago and of the Casino Club.

Sudler & Company was founded and is owned by Sudler and his brother. The company manages skyscraper office and apartment buildings, and is one of the largest real estate firms in the Middle West. The company is the employer of about 500 men and women. Sudler's clients include banks, insurance companies, trusts, charitable organizations, and large investors. His tenants cover the field of business and the professions. He has served as an officer and director of numerous corporations.

The late Howard Vincent O'Brien, noted columnist, wrote: "My chapeau is off to Sudler. This world would be vastly more entertaining if it had more people of his courage and determination. Maybe he is a harbinger of a new Elizabethan Age—a time when there will be no distinction between artists and business man."

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AKRON BEACON JOURNAL, NOVEMBER 16, 1953

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L'Evenement—Journal, Quebec City, December 16, 1953

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"Listening to the Philharmonic orchestra and the Mannes-Gimpel-Silva trio last night at the Music Hall, it seemed as though Beethoven might have had this very musical combination in mind when he wrote his Triple Concerto in C Major, for cello, violin, piano and orchestra. This little-heard music blossomed as an absorbing treat for an audience of 2,100 persons, few of whom ever had heard it. The long applause and the buzz of comment were testimony that Hans Schweiger had had a wonderful idea when he decided to program this work, and with this particular trio to play it with his orchestra. It was a gem for any connoisseur's collection. Luigi Silva is the cellist, whose part is the most challenging in this concerto; Bronislav Gimpel is the violinist, and Leopold Mannes the pianist. Each is an exceptional artist. For three years they have played together as a trio. Naturally, the results were idyllic."

KANSAS CITY TIMES, Nov. 25, 1953

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THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Apr. 18, A—The program opened with Bach's Suite No. 3 in D, and was followed by Vaughan-Williams' Fantasia on a Theme of Thomas Tallis. The second half of the concert was given over mainly to the soloist, Tossy Spivakovsky, who played Mozart's Adagio in E for violin and orchestra (K. 261) with technical mastery and musical beauty. The Menotti Concerto for violin and orchestra which followed (premiered a year ago by Efrem Zimbalist and the Philadelphia Orchestra, and performed at the Stadium last summer by Mr. Spivakovsky) has lost nothing of its charm, brilliance, and melodic attractiveness. The performance was well-nigh perfect. Mr. Mitropoulous gave splendid orchestral support. Rimsky-Korsakov's "Russian Easter" Overture (Op. 36) closed the program with tonal splendor.

H. W. L.

Mr. Spivakovsky's playing of both these works was energetic rather than refined. His tone is of the utmost size and beauty; his mechanics are beyond reproach. But he goes in for a type of wailing vibrato that is no complement to the purity of a Mozart melodic phrase.

H. C. S., N. Y. TIMES

Mr. Menotti's concerto . . . is consistently effective; grateful for the soloist, whose music is prevalently in the foreground; and appealing and unproblematic for the listener. . . . Tonal clarity, fluency and warmth, and technical brilliance marked Mr. Spivakovsky's playing.

F. D. P., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, Apr. 20, E—Eugene Ormandy and his superb orchestra closed this season's series of concerts with an event of great musical impact: a program devoted to three works by Johannes Brahms. Within the frame of the Haydn Variations and the First Symphony, the Four Serious Songs (Op. 121) was performed with William Warfield as soloist. His rendition was memorable not only for vocal delivery but for masterly interpretation, sincere and emotionally honest. For this performance Mr. Warfield ranks with the great interpreters of songs, and yields to nobody in depth of perception and imaginativeness of projection. A deeply moved audience gave him an ovation.

Mr. Ormandy's readings of the familiar symphonic works were distinguished by faithfulness to the score and, at the same time, a convincing understanding of their content. The Variations were played with the intimacy of chamber music and impressive tonal beauty. The symphony achieved a tremendous climax in the last movement altogether fitting to the architectural design of the work. It was a performance long to be remembered, one which compels us to anticipate eagerly the opening of next season's series on Oct. 12. H. W. L.

William Warfield . . . is a first-class musician, and one of the utmost intelligence and sincerity. He sang with a depth of feeling that was never theatrical or merely exterior in its appeal . . . one can only speak with the highest respect and admiration for Mr. Ormandy's conducting of the Variations and of the great symphony. They had . . . every fine quality, every perception of the contents of the scores, and unconditional authority and eloquence in the rendering.

O. D., N. Y. TIMES

Mr. Warfield's singing revealed both musicianship and understanding of this interpretatively exacting and rewarding music. . . . The playing of the Haydn Variations exhibited this orchestra's customary high standard. The symphony was played with tonal opulence and delectability . . . richness of sonority and wealth of color with lucidity of medium and revelation of detail.

F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Apr. 22, E—A program of romantic and post-romantic compositions of different vintage, played magnificently under Dimitri Mitropoulos' inspiring leadership, received unmixed approval by the audience. Lalo's Overture to "Le Roi d'Ys" was played with coloristic effectiveness. Bizet's youthful Symphony in C followed, and the first half of the program closed with Frederick Converse's orchestral fantasy "The Mystic Trumpeter" (Op. 19). Though not especially original, and reared in the German post-romantic tradition, the composer deserves great admiration as a craftsman and for his honesty. This is a first-rate, second-class composition of the sort that is often preferable to second-rate, first-class works. Mr. Mitropoulos gave a consummate reading of the colorful score.

Soloist of the evening was Lelia Gousseau in Chopin's Concerto for piano and orchestra No. 2 in F Minor

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(Op. 21). Although Miss Gousseau played with technical clarity and reliability, her interpretation had neither the imagination nor coloristic attractiveness this work demands. The concert came to a close with Chabrier's "Fête Polonaise" from "Le Roi Malgré Lui," which would make an effective ending for any "Pop" concert.
H. W. L.

. . . the music was interpreted by Mr. Mitropoulos in as romantic a spirit as it was written. . . . Converse's tone-poem hung together wonderfully well, developed surely and inevitably to its climax and was an unquestioned success with the audience.
O. D., N. Y. TIMES

("The Mystic Trumpeter") *This is honest, eloquent music, but his individuality did not assert itself over what now seem obvious derivations. . . . Lelia Gousseau . . . exhibited both technical fluency and taste in Chopin's Concerto in F minor . . . pervasive clarity, also laudable dynamic nuances. But at times the savor of the music eluded her.*
F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Apr. 24, E—Dimitri Mitropoulos, stalwart of contemporary music, had scheduled for this concert the American premiere of Everett Helm's Concerto for piano and orchestra No. 1 in G. Soloist was the excellent Leonid Hambro, who with his innate musicality and magnificent dexterity mastered the difficult assignment convincingly. It is a sturdy piece of music, painted in broad lines and with dynamic contrasts of dramatic significance. The Minneapolis-born composer, now living in Germany, studied with Malipiero, Vaughan-Williams, and Milhaud, and combines this various experience into a personal style. He was very lucky to have had, in addition to the virtuoso solo performance of Leonid Hambro, the deeply understanding orchestral interpretation of Mr. Mitropoulos at his disposal. With these able helpmates he was called on stage repeatedly to acknowledge the audience's applause. The orchestral offerings were Lalo's Overture to "Le Roi d' Ys," Bizet's C Major symphony, and Tchaikovsky's symphonic fantasy "Francesca da Rimini."
H. W. L.

(Helm's Concerto) *. . . one had to admire the skill and musicianship it displayed on every page of the score . . . he does not, like many of his colleagues, scorn the emotions.* (Mr. Hambro) *. . . seemed to exhaust the possibilities of the solo passages, whether they asked brilliance and percussiveness or the utmost in sensitivity of tone.*
N. S., N. Y. TIMES

(Helm's Concerto) *. . . extremely clean and sturdy in its manufacture. As a whole, however, the work does not quite jell, since its tunes, though never banal, are undefined in profile and its development procedures though busy, are rarely engrossing . . . in the main conservative in its harmonic and orchestral dress, and the piano writing is ever idiomatic and mindful of the virtuoso bent of present-day pianists. . . . Mr. Hambro, whose talent far exceeds his reputation, played, as is his fashion, with utter conviction and mastery.*
J. S. H., N. Y. HERALD-TRIBUNE

Norma Jean, soprano; **Kenneth Lane,** tenor; Apr. 25, 5:30—The program, featuring Miss Jean and Mr. Lane, was loaded with arias and opera duets, all of considerable length and vocally weighty. Both of the singers went through the grueling assignment, however, with aplomb and clarion tones. Miss Jean, an experienced recitalist, found her happiest moments on this occasion in her art songs. A crystalline quality in the middle of her range, and some musical expressiveness, were best shown in the Staub and Lenormand songs, the Strauss "Nachtgang," and Von Schillings' "Wie Wundersam ist dies Verlorengehn."

Mr. Lane has assets of youth, unusual endurance, and a pleasing stage personality in his favor. Occasionally the extreme top of his range held a brilliant quality, as in the interpolated aria from "Otello," indicating heroic tenor potentials if he is able to master the basic principles of vocal technique which are now lacking and without which one feels he should not enter career singing. The Mosea Aria from "Volpone" by Antheil, listed as a first concert performance, further indicated that this young tenor is fundamentally fine material. Paul Meyer played expert accompaniments.

Both . . . have been taught to shout rather than to sing. The most distressing result of this technique, or lack of it, in Miss Jean's case is that the artist sings consistently flat. . . . Mr. Lane's singing is loud; if to bellow stentorian tone is the tenor's sole aim, he has succeeded admirably. . . . [Mr. Lane] . . . displayed in "Verschwiegene Liebe" a quite decent mezza voce he would be well-advised to cultivate.
J. B., N. Y. TIMES

Miss Jean's ample voice filled the hall nicely. She sang arias by Verdi and Gluck with style, feeling, and good diction. There was, too, considerable subtlety in her phrasing of songs by Staub and Lenormand, although the soprano's pitch was not always reliable. Mr. Lane also displayed a voice of good size, with particularly pleasant sound in the high range. He achieved some ringing fortissimo tones . . . although he was, on the whole, rather inclined toward shouting.
A. M. B., N. Y. HERALD-TRIBUNE

Severin Turel, Apr. 25, E—Opening with the Bach-Tausig Toccata and Fugue in D Minor and the Rhapsody in B Minor by Brahms, Mr. Turel proceeded to play three shorter pieces by his compatriot, Chopin, ending the first half of his program with the Sonata in B Minor (Op. 58). The playing of the latter work divulged most obviously the artist's merits and shortcomings. He has a basic musicality and, in phrases which he allowed to sing, one felt the heartbeat of a fine

musician. Unfortunately, an apparent nervousness made Mr. Turel rush most of the tempi, and when this was the case the technical execution was sometimes marred. The second half introduced the pianist as a composer. In Six Sketches, Three Preludes (first performances), and a Polish Rhapsody he displayed an outspoken talent for writing effectively for his instrument. "Reflets dans l'eau" by Debussy and three pieces by Liszt closed the program. Encores ensued. H. W. L.

. . . there was a lack of discipline, both technical and musical, a habit of unnecessarily underlining notes and thereby throwing the phrase out of context, and a tendency to play fast sections too fast . . . consistently drew a large, unforced, sonorous tone from the piano, and his finger technique . . . was first class. . . . Mr. Turel obviously is a better pianist than his work last night would indicate. H. C. S., N. Y. TIMES

. . . plays for the spirit in music, as well as for the shine, but his fingers are often erratic, especially when he takes such fiendish tempi as he did in the Finale of the Chopin sonata . . . this tendency to speed up excitedly . . . marred what might have been a rather exceptional evening of piano-playing.
T. M. S., N. Y. HERALD-TRIBUNE

Toronto Mendelssohn Choir, Apr. 27, E—Visiting New York for the first time in 30 years, one of Canada's foremost choral groups, the Toronto Mendelssohn Choir, 175 strong, together with 70 members of the Toronto Symphony Orchestra, conducted by Sir Ernest MacMillan presented an impressive performance of "The Messiah" on the above date. The four Canadian soloists were Lois Marshall (soprano), Margaret Stillwell (contralto), Jon Vickers (tenor) and James Milligan (baritone). Frederick Silvester and Greta Kraus were the assisting organist and pianist, respectively.

It is no exaggeration to state that this presentation of the great Handel work was among the very finest heard in New York for a long time. Under conductor MacMillan's sensitively expert direction, every possible nuance of the vocal and instrumental score was brought out, and there was at all times a meticulousness of musical detail, dynamic control, and interpretation. The superlative dictional proficiency of the large chorus and the excellent quartet of soloists provided additional interest in and admiration for the performance. The Pastoral Symphony was performed in praiseworthy fashion. There was much outstanding singing on the part of the soloists — in particular, Miss Marshall's beautiful voice and her expressive rendition of the "Rejoice Greatly." L. C.

In point of interpretation we preferred the sum of the soloist's efforts to those of the chorus—admirably drilled, sure in attack and treatment of minor parts but rarely more than routine in its very polite and discreetly shaded transmission of Handel's flaming music. O. D., N. Y. TIMES

The general standard of the interpretation, vocally and instrumentally, was remarkably high. The particularly remarkable feature was the maintenance of this exceptional standard by all concerned, the absence of evident musical drawbacks.
F. D. P., N. Y. HERALD-TRIBUNE

The Toronto Mendelssohn Choir, Apr. 28, E—The Toronto Mendelssohn Choir and members of the Toronto Symphony Orchestra under conductor Sir Ernest MacMillan presented Bach's Saint Matthew Passion as their second and final choral offering for the season in New York City. The most striking feature of the concert was the full-bodied, robust choral timbre displayed by the choir. This enormous group of singers seems well trained and beautifully controlled. Conductor MacMillan's choice of tempi gave the performance a placid feeling. There was a fine sense of religious devotion, but on the other hand there was a lack of drive and excitement. One often felt, too, that an interest in minute dynamic effects destroyed some of the continuity of Bach's linear designs. Particularly was this noticeable in the final double chorus, "In Tears of Grief." Outstanding among the soloists were James Milligan (baritone) in the role of Jesus, and soprano Lois Marshall. Mr. Milligan possesses a voice of great virility and power. Tenor Edward Johnson, singing the role of the Evangelist, seemed insecure in style and pitch. Although this reviewer disagreed on many interpretative matters, he had only admiration for the spirit of deep devotion projected by conductor MacMillan. G. W.

Sir Ernest's tempi were slow, very steady and not very varied . . . after the intermission the performance had greater sensitivity because of the tranquillity engendered by the first part, but yet it did not seem to lift quite to the realms that were implicit in Sir Ernest's conception. Among the soloists Lois Marshall sang with the best command of style and the most powers of projection. R. P., N. Y. TIMES

. . . more of a pious ritual than a live performance. . . . Not a moment of the Toronto group's rendition could be condemned for its statelessness or lack of discretion. But neither could it be praised for its freshness, intensity or the richness of its expressive projection. It was, in its essence, an amiable, good-natured performance, more concerned with propriety than elevation of spirit, more wedded to choral ease than to dramatic vigor. . . . With the exception of the Misses Marshall and Stilwell, few of them seemed more than adequately prepared to deal with the alarming difficulties of the score.
J. S. H., N. Y. HERALD-TRIBUNE

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N. Y. Philharmonic-Symphony, Apr. 29, E—The last Thursday concert of the season was conducted by Dimitri Mitropoulos and, in accordance with the principles of this champion of contemporary music, featured Richard Mohaupt's Concerto for violin and orchestra. Played by the youthful Michael Rabin, it was a performance of remarkable impressiveness. The 18-year-old soloist gave a persuasive interpretation of this work, which affords ample opportunity in its melodic portions for the violin to "sing." As a composition the concerto is somewhat less impressive. Idiomatically related to the language of Prokofieff, it has very little personality. The orchestra gave splendid support to the young virtuoso. Composer, conductor, and Mr. Rabin were repeatedly called on stage.

The concert opened with Verdi's Overture to "Nabucco," which was impressive for its impassioned melodism, and closed with Rachmaninoff's Symphony No. 2 in E Minor (Op. 27), which in Mr. Mitropoulos' matchless interpretation remains an exciting experience. The prolonged cheers of the audience expressed resounding satisfaction with this event.

H. W. L.

The concerto of last night is well made, though stretched out in places. Mr. Rabin played it magnificently, and it is anything but a simple work to play. . . . For sheer musical worth, the Rachmaninoff Symphony towered above everything else on the program.

O. D., N. Y. TIMES

Mr. Mohaupt's new work is, in effect, a prolonged rhapsody for violin and orchestra. Its impetus and afflatus are thoroughly lyric, its substance and subject that of song. . . . (Mr. Rabin) *. . . Ever he plays with heart, and his fingers neither slip nor slide. Perfection is his way, or, at any rate, the goal at which he aims.*

J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, May 2, A—Dimitri Mitropoulos closed the 112th season of the New York Philharmonic with Michael Rabin as violin soloist in the Glazunov Concerto in A Minor. This last concert was also marked by another event—Mr. Rabin's eighteenth birthday. Despite his age, he is a polished artist of the highest order. His bright and accurate intonation, his finished technique, his remarkable musicality all attest to this assertion. With the accompaniment of a cheering audience, Maestro Mitropoulos urged the reluctant elder Mr. Rabin, 30-year veteran of the Philharmonic string section, to rise for a bow. When he finally did so, he was kissed by a grateful son.

Also on the program was the previously heard Rachmaninoff Symphony No. 2 and Weber's "Perpetual Motion." The latter is a piquantly scored transcription by George Szell from the composer's Sonata in C (Op. 24). The performance of this trivial piece was not particularly notable for clarity, though it was conducted vigorously. At the end of the concert Mr. Mitropoulos obliged his devoted audience with an encore—the Overture to Verdi's "Nabucco," which was also heard earlier this week.

M. D. L.

Michael Rabin—" . . . a performance of remarkable impressiveness."

(Mr. Rabin) *. . . phenomenally gifted. He gave a poised, accurate reading; one that may have been a little too careful, perhaps, just a shade too reticent, but superbly articulated and beautiful in tone.*

H. C. S., N. Y. TIMES

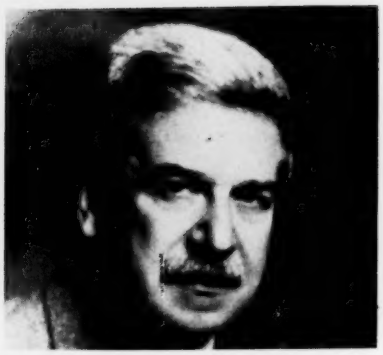
Mr. Rabin played Glazounoff's concerto with thorough technical mastery and general understanding of its fluent romanticism, although here and there this element could have been more positively asserted.

F. D. P., N. Y. HERALD-TRIBUNE

TOWN HALL

Artur Schnabel Memorial Concert, Apr. 17, E—Before a crowded hall, Myra Hess (pianist) and the Juilliard String Quartet (Robert Mann, Robert Korff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello) played a program devoted to the commemoration of the birthday of Artur Schnabel. Fittingly, the evening opened with the performance of the String Quartet in D Major (K.575) by Mozart in an interpretation which was objective and of great clarity. Schnabel's String Quartet No. 1 (1918) followed. It is a long and rather pretentious opus taking more than an hour to perform. Its musical ideas are derivative, but the treatment of them shows an alert mind and an excellent knowledge of instrumental effects. It draws its inspiration from styles reaching from Brahms to Mahler, and is rather epigonal in its tonal language. The performance was excellent, intelligently balanced, and colorful. After intermission Myra Hess played with her incomparable stylistic awareness Beethoven's Sonata Op. 110. Afterwards she was joined by the Juilliard Quartet in a masterly rendition of Brahms' Quintet for piano and strings in F Minor (Op. 34). The overlong program held the attention of its listeners to the very end.

H. W. L.



Artur Schnabel Memorial Concert features Schnabel's String Quartet No. 1 (1918)—"Its musical ideas are derivative, but the treatment of them shows an alert mind and an excellent knowledge of instrumental effects."

(Schnabel Quartet) . . . *The Juilliard Quartet played the difficult novelty with keen understanding and a good deal of sensitivity, though not always with enough power and color variety. They also were heard in a rushed and anemic performance of Mozart's Quartet in D, from the King of Prussia set.* (Brahms Quintet) . . . *Rarely has this familiar masterpiece gloried in a reading so completely satisfying.*
N. S., N. Y. TIMES

Schnabel's first quartet . . . proved a long, ingeniously written and tastefully styled work that should have been a great piece and just isn't. . . . Dame Myra Hess' performance of the Beethoven sonata . . . emerged from her hands with all the magic and magnitude the composer wrote there. Her authority and extraordinary tone also brought glow and a wonderful shapeliness to the Brahms Quintet, Op. 34. P. G.-H., N. Y. HERALD-TRIBUNE

Maggie Teyte, soprano, Apr. 22, E—The eminent soprano showed that she still could maintain her position as one of the finest recitalists extant. Perhaps at other times Miss Teyte may have sung with more expansive voice and dynamics, but I am certain she has never sung more eloquently. Hers was great artistry, superb in every facet of nuance and mood, and perfect in enunciation. The evening began happily with a slight contretemps. Greeted by a rising ovation of applause, Miss Teyte, visibly moved, stumbled a little when she introduced her first number with "I will sing Berlioz' 'Absence' in memory of my debut (pause) with the Telephone Hour." The audience, expecting a reminiscent air from the fabulous first hearing long ago, and caught by surprise, bubbled into a friendly laugh while the singer, also startled, exclaimed "What did I say?" From that time on, the house was hers to the last echoing note on which she closed to cheers and calls of "More, more!"

If during the program there were a few passages where the voice was a bit shadowy and the singer appeared momentarily physically tired, she recovered with marvelous adroitness and gave us long stretches of radiant vocal sound—rich, sure low notes, and a high mezza-voce fine drawn and touched with the timbre of a silver bell. What Miss Teyte sang was of secondary importance to her skill and style; nevertheless the program was expertly designed. The "Werther" excerpt led to an exquisite group of old, melodious French songs, peculiarly sweet in note and verse. The "Air de La Femme-Medecin de L'Ile de Merlin" by Gluck, and the "Fêtes Galantes" and "Trois Chansons de Bilitis" by Debussy were exquisitely done. The final group, of blithe and fluent quality, included Chaussons' rhythmic "Le Colibri," "L'Intruse" by Fevrier, "Dimanche d'Avril" by Poldowski, and Duparc's "L'Invitation au Voyage." In response to unrelenting demands, the singer was generous with added numbers, and it was interesting to note that George Reeves playing distinguished, inspired accompaniments, unbent from his rigid correctness and seemed as delighted as were audience and artist. M. C.

Although there were moments of uneven vocalism last night, Miss Teyte was able to produce at will her famous mezza-voce head tones, beautifully in tune and of ethereal purity. It is clear that Miss Teyte remains an artist who can establish communication with an audience.
J. B., N. Y. TIMES

Miss Teyte has managed to maintain, in all its hypnotic vigor, that rare ability to project, with colors flying, the full content, spirit and flavor of a song and its meaning.
J. S. H., N. Y. HERALD-TRIBUNE

Schola Cantorum of Hobart and William Smith Colleges, Apr. 24, A—The combined choruses of Hobart and William Smith Colleges made a joint appearance at Town Hall Saturday afternoon, dispelling for a few hours the professional business-like air of the auditorium and replacing it with the high festive spirit of youthful excitement and collegiate informality. Lindsay Lafford guided his group through

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the typical glee club program, including folk songs, novelties, and alma maters. The chorus, while not exceptionally good, has been well trained in ensemble, diction, and style. Particularly pleasant was an a capella duet, "The Three Bells" (sung by Robert Farrand and Robert Croft), four love songs by Brahms, and four Slovak folk songs by Bela Bartok. This particular concert was obviously meant for the annual spring song fest of the two colleges, and as such everyone's efforts were duly rewarded. W. L. F.

Aristo Artists, Apr. 25, 5.30—A quartet of pleasing young singers combined for a late afternoon recital offering song items off the beaten track. With Alice Wightman at the piano, Lois McCauley (soprano) and Earl Lippy (baritone) opened with the fine "Salve Regina" Cantata by Pergolesi. Later in the program, Annajean Brown (contralto) and Frederick Loadwick (tenor) sang the Bach Cantata No. 28, "This year hath our God blessed us." At the close the quartet gave the "Benedictus" from Mozart's C Minor Mass. Each participant was heard in a solo group, for the most part excellent in taste and selection, although quite naturally something of a mixed grill with the idea of presenting the individual at his or her best in artistry. All of the youthful singers appeared under a certain amount of tension, nevertheless, they showed assets above average. Miss Brown scored with the unusual quality of her numbers, among them Mahler's "Kindertotenlieder." The French songs programmed by Mr. Loadwick had musical texture, but restricted the tenor in dynamic range. Miss McCauley disclosed a basically lovely voice and expressive interpretative ability. Florid singing still holds for her some hazards. Of the four, Earl Lippy seemed most sure in delivery, being vocally at his best in his Bach and Paladilhe airs. This personal quartet is eighth in the line of Aristo Artists annually presented in New York debut and, as in other groups, showed definite talent singly and together. M. C.

Miss Brown, who perhaps had the firmest technical foundation of the quartet, took on Mahler's "Kindertotenlieder," which was over her head emotionally. Both Mr. Loadwick and Mr. Lippy had trouble getting their voices into focus. . . . Miss McCauley, despite a really attractive voice, could not avoid a certain amount of shrillness and breathiness.

H. C. S., N. Y. TIMES

Miss McCauley has a fresh and colorful voice, plus natural musicality. She is not up to the performance of florid passages, however, and sings flat at the top of her range. Mr. Loadwick, too, produces upper tones with difficulty and is somewhat tense and pinched in general sound. . . . Miss Brown has not yet developed her musical insight sufficiently to project the "Kindertotenlieder," and Mr. Lippy's solo group was revealing of an experienced baritone voice, but provided him with little opportunity to display interpretative abilities.

L. T., N. Y. HERALD-TRIBUNE

Caroline Taylor, pianist, Apr. 25, E—In her New York debut, Miss Caroline Taylor presented four Scarlatti sonatas, Variations on the aria "La Ricordanza" by Czerny, Beethoven's Sonata in E Flat Major (Op. 31, No. 3), and the Allegro de Concert (Op. 46) by Chopin. Three Preludes by Kent Kennan, Ten Bagatelles (Op. 5) by Tcherepnin, and three Liszt pieces filled out the rather long program. Miss Taylor's performance revealed good training and adequate, though not dazzling, technical facility. The program was well chosen to show the artist at her best. Firmness of tempo, touch, and dynamic contrasts affirmed her musical awareness and understandstanding of style. During the first half of the evening a lack of inspiration prevailed—the Scarlatti pieces were a bit sluggish, the Czerny and Beethoven a little stiff, albeit performed with decided conviction. The Chopin and Liszt numbers were warm and lively. The audience displayed its hearty approval by urging Miss Taylor back for several encores. W. L. F.

. . . a light, sure touch and exceptional musical sensibility . . . one of the most successful debuts of the season . . . graceful, tender, often beautiful, prevailingly feminine in mood . . . fluency, clarity and ease of melodic flow . . . combination of surface charm with inward sensibility.

R. P., N. Y. TIMES

Caroline Taylor . . . is a well-schooled performer. Her musicianship is sure, her technique sound and her tone attractive. Her greatest asset is her grasp of style . . . delicate, feminine, essentially on the small-scale side, but excellent in its own terms.

A. M. B., N. Y. HERALD-TRIBUNE

Maggie Teyte—" . . . great artistry, superb in every facet of nuance and mood, and perfect in enunciation." (See p. 15.)

Ernest Ulmer, pianist, Apr. 26, E—The first American performance of Niels Viggo Bentzon's Partita, (Op. 38) (1945), was chosen by Ernest Ulmer to open his first Town Hall recital. The stately opening movement is a study in sonorities; following a jazzy Allegro, there is a lovely slow movement of simple, though suggestive, musical ideas. The fourth section, a turbulent tour de force, is built, capriciously enough, on the diatonic scale. The final Fanfare ends the piece

with surging power. These qualities were implicit in the music; however, Mr. Ulmer seemed a bit reserved in emphasizing the virility of the work.

In the Beethoven "Waldstein" Sonata the artist displayed a flexible color range, an able technique, and a certain degree of excitement. But the work was not as chiseled as it could have been, nor did the spirit of it rise higher than the keyboard. Mr. Ulmer's most advantageous offerings were the 16th-century pieces by Gabrieli and Sweelinck—"Due Intonazioni" and "Fantasia Chromatica" respectively. Ravel's "Gaspard de la Nuit" was given a superior performance both technically and musically. This continual improvement throughout the evening was notable, and assured the listener of Mr. Ulmer's future development. M. D. L.

. . . fleet, accurate and well-drilled fingers. . . . Mr. Ulmer does not have a well-developed sense of phrase. Rhythmically his playing is often ambiguous. In the slow movement of the "Waldstein," where it is imperative to maintain the pulsation of the music, it often was unclear whether Mr. Ulmer was playing six-eight, four-four or alla breve. J. B., N. Y. TIMES

Ernest Ulmer has many fine qualities as a pianist, but there is no force held in reserve . . . the great Waldstein Sonata—in many respects brilliantly played—suffered from the same lack of inner fire and dynamic tension that robbed the Danish piece of its magnificent architecture of resonances. . . . The "Gaspard de la Nuit" Suite of Ravel which closed the program showed Ulmer perhaps to best advantage; he has finesse and neatness at high speeds, which bestow a gloss and magic to impressionism. The sentiment also is lighter in vein, more pictorial, and seemingly more within the interpretative world that this talented pianist can effectively encompass. P. G-H., N. Y. HERALD-TRIBUNE

Philippa Schuyler, pianist, Apr. 29, E—Audience enthusiasm and warm applause have distinguished the recitals of Miss Schuyler since her infant appearances at four or thereabouts. Now that she is visibly growing into outstanding artistry and a youthful maturity, there are certain to be some adjustments and re-evaluations. This was apparent in her second Town Hall concert. She has retained her brilliance and her interpretative authority. Purity of touch and technical speed were also in evidence. If it had been a first performance, one would have felt no reserve in giving Miss Schuyler high marks. Her playing of Bach and Scarlatti was superb. The "Appassionata" Sonata of Beethoven and the Brahms showed a slight carelessness, which may have been the temporary result of overplaying. With the Ravel, Griffes, and Chopin, Miss Schuyler returned to her best form. Few prodigies evolve into great artists. Here is the exception that will prove the rule. M. C.

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. . . revealed talent and musical temperament. But it did not fully disclose the variety and distinction of styles represented in the program; her interpretative ability was sometimes shown in parts of a given work, rather than in a complete fulfillment of its expressive requirements.
F. D. P., N. Y. HERALD-TRIBUNE

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John Harms Chorus, May 2, A—The John Harms Chorus, competently conducted by John Harms, presented a choral program which included, among others, works of Monteverdi, Purcell, Billings, Palestrina, Arneth, Bach, Schubert, Britten, and Williams. The soloists were Sara Reale (coloratura soprano), Walter Carringer (tenor), and Lois Wann (oboist). Milton Kay was the capable accompanist.

The chorus sang with marked sincerity and with a generally well-balanced and pleasing tonal quality, indicating sound training in choral fundamentals. There were times when one would have wished for more acute dynamic spontaneity and greater dictional clarity. There were several outstanding features including the "O Filii et Filiae" (first performance) of Charles Wuorinen and the Vaughan-William's "Festival Te Deum," in which contrasting vocal color, precision, mood delineation and phrasing were impressively executed. Walter Carringer's tenor voice was heard to advantage in Purcell, Bach, and Williams numbers. Miss Reale, whose coloratura voice possesses native beauty and considerable fluency, sang the Shadow Song from Meyerbeer's "Dinorah" in traditional style and with vocal consistency. L. C.

The thirty-six women and twenty-one men of the chorus do not form a virtuoso ensemble, but they sing with pleasant tone and musical sensitivity; nearly everything they offered was in good taste. R. P., N. Y. TIMES

With the exception of problems in balance and tonal homogeneity which stem from the relative weakness of tenor and bass sections, the chorus gives forth a robust, although somewhat unfocussed sound. Musically, the group is earnest and healthy, not overly careful of stylistic differences between this composer and that, but accurate in the fundamentals of choral singing.
L. T., N. Y. HERALD-TRIBUNE

Yiddish Culture Chorus, May 2, A—For its 24th annual concert, the Yiddish Culture Chorus presented a mixed program of choral works by G. V. Heifetz, Sheiner, Alman, Lavry, and M. R. Schumann, concluding with part one of the oratorio "Mount Sinai" by Sigismund Neukomm, and works for the violin by Lavry, Kreisler, Achron, Stravinsky, and Bartok.

Much good singing was heard throughout the long program. The chorus, under Vladimir Heifetz's direction and assisted by the Cantors Choral Ensemble, sang the oratorio earnestly and with great devotion. Rose Miller, Libby Heisler, Dorothy Schmidt, Sol Tisman, Cantor Charles S. Bloch, and Harold Kravitt were the soloists. Rochelle Kritchmar was the accompanist. In the first part of the program, short choral features, with Feigl Sunshine as the soprano soloist, and two groups of violin numbers played by Werner Torkanowsky, were heard to advantage. L. C.

("Mount Sinai") . . . *the score seemed to be one that could have stayed in retirement without loss to today's performers or listeners.*

F. D. P., N. Y. HERALD-TRIBUNE

CARNEGIE RECITAL HALL

Gayle Pierce, soprano, Apr. 22, E—In a pleasantly varied selection of songs, Gayle Pierce charmed her way into the favor of her large audience last Thursday evening. Handel, Mozart, Pizzetti, Respighi, Ghedini, Sibelius, and Grieg filled most of the evening's roster. Two new works—"The Lily and the Rose" set by William Craig, and "Morning in Paris" set by John Duke (both on texts of Robert Hillyer) —were premiered. Miss Pierce's voice, although small, is even, warm, and perfectly pitched. A certain sense of restraint, however, was evident, and one wished that she would let herself go more freely. The Fauré and Grieg selections were particularly gratifying and suited her voice quality remarkably well. The entire program was delivered with artistic taste and winning personal aplomb. W. L. F.

Miss Pierce does not have a particularly large voice, but it has beautiful quality right through its range; her tones are dead center in pitch, her training in every way exemplary, and her diction, general discretion and taste admirable. . . . The young singer's greatest lack seems to be one of force, of temperament and the ability to let herself go and sing out freely. P. G-H., N. Y. HERALD-TRIBUNE

John Ranck, May 2, A—Presented by Carl Friedberg Music Foundation, John Ranck offered a piano program distinguished by the tasteful musicianship with which it was chosen. Ravel's Sonatine, Three Preludes by Fauré, "Les Soirées de Nazelles" by Poulenc, Hindemith's Third Sonata for piano, and Bach's Chromatic Fantasy and Fugue made up the official bill; three encores completed the afternoon.

Mr. Ranck's sensitive, imaginative pianism, based on a reliable technique, is eminently capable of interpreting French music. The clarity of his execution, the colorfulness of his touch, and his sense of humor as expressed in his witty delineation of Poulenc's musical joke make him a natural interpreter of such nerve-music. But also his sense for architectural design was convincingly proven by his understanding projection of Hindemith's linear counterpoint and the wonders of Bach's masterpiece. H. W. L.

Mr. Ranck is a thoughtful, well disciplined pianist, his gifts lying more in a poetic lyricism than in any great flights of technical virtuosity, though his fingers are neat and fleet where such exercise is called for.

P. G-H., N. Y. HERALD-TRIBUNE

Shirley Bichler, pianist, May 2, E—Playing Mozart's Sonata in C Minor, Brahms Waltzes (Op. 39), Debussy's Suite Bergamasque, and shorter selections by Rameau, Couperin, and Messiaen, Shirley Bichler made her N. Y. debut as piano soloist. Miss Bichler's detached approach resulted in a rather pale performance of the Mozart and Brahms. It was more suited to the French half of the program, to which Miss Bichler applied the full extent of her modest resources. M. D. L.

The young pianist is as yet not much beyond the student stage. Her interpretations were on the surface, and she had little of her own to bring to the music. Technically she kept things in decent order, though a lack of essential solidity showed in some faulty articulation in the Mozart sonata.

H. C. S., N. Y. TIMES

. . . has a pleasing, soft touch and a sensitive ear for accent. At present, however, her fingers are not the equal of her refined musical instincts. . . . Miss Bichler underlined this situation by speeding up the middle of phrases so that her fingers had even a harder job—and the accelerated moments passed by so fast in each case that they were out of proportion to the whole work.

T. M. S., N. Y. HERALD-TRIBUNE

Musicorama (Musical Japan), May 3, E—Claude Lapham, an American composer and arranger, presented under this rather pretentious title an evening chiefly of his own compositions in addition to excerpts from his opera "Sakura," the story of a Geisha. The latter was premiered in 1933 at the Hollywood Bowl. His music is a mixture of Japanese elements, but certainly can not be called Japanese music any more than "Madame Butterfly." His compositions are pleasant to listen to (they often border on the semi-popular style), and they were pleasantly sung by a cast of Japanese-American singers — Miyako Yamane, Hinae Koito, Ai Chan, Ernie Sult, and Elaine Castle. Douglas Brooks read the commentary. In addition to the vocal offerings, Mr. Lapham played his "Songs of the Insects" and his Japanese Sonata for Piano in F-sharp Minor. H. W. L.

In his melodious opera, which was first sung in Hollywood in 1933, Mr. Lapham variously blended a Japanese atmosphere with more Western flavors; a corresponding variety of Japanese and Western idioms marked his other works in the program. He played skillfully, and the voices of the Japanese-American singers had engagingly exotic timbres. The other singers fared very creditably.

F. D. P., N. Y. HERALD-TRIBUNE

Petri Opera Group, May 2, E—The L. Petri Opera Group gave a double bill of opera — "Cavalleria" and "Pagliacci," with two casts of singers and a small chorus and orchestra. Pasquale Ruisi was the conductor. In the "Cavalleria" presentation, Helen Rovell sang and acted effectively as Santuzza; Ludimir Bonczak was the Turiddu; Jerome Sachs the Alfio; Mary Little sang the role of Lola; and Trudy Howell was Mamma Lucia. The "Pagliacci" cast included Pamela Green as an attractive Nedda; Frank Leonard, Canio; Fred Howe, Tonio; Jerome Sachs, Silvio; and Robert Sharp, Beppe.

While displaying frequent moments of adequate dramatic portrayal and vocal proficiency, both performances gave the impression of lacking sufficient cohesion to bring into complete focus a high degree of operatic projection. L. C.

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Fernando Valenti, harpsichordist—the audience forgot to finish their highballs.

Music at Midnight

A rather provocative venture was launched at Billy Reed's The Little Club on May 2 when the renowned harpsichordist Fernando Valenti at a midnight concert played an hour-long program of works by Mozart, Soler, Rameau, Paradisi, and Scarlatti to the delight of a distinguished and discriminating audience. The intimate atmosphere of the Club proved eminently appropriate as a background for this music, which on the whole was written originally as entertainment in the drawing rooms of the crowned heads and aristocracy of the past. The excellent, highly musical, and sensitive interpretations of Mr. Valenti were in no way disturbed by the audience, who listened in rapt attention, even forgetting to finish their highballs. There was most cordial applause, and the success of this evening is a most fortunate foreboding for the following four successive Sunday evening programs. H. W. L.

N. Y. Public Library Features Austrian-American Program

A program given by the New York Public Library's Music Division in collaboration with the Austrian Consulate combined excellent renditions of Karl Weigel's impressive Viola Sonata (played by Paul Doktor and Nadia Reisenberg), three deeply moving Songs with String Quartet (beautifully sung by Alice Howland), and works by several other American composers of Austrian origin. There were piano pieces by Kurt Roger and Rudolf Reti; early songs by Alexander v. Zemlinsky and Arnold Schönberg (sensitively interpreted by Bethany Beardslee and Jacques Monod); two songs from Ernst Krenek's song cycle, "Travelogue From the Austrian Alps; and Ernst Toch's difficult though somewhat uneven Cello Sonata (very well played by Stefan Auber and Nadia Reisenberg). K. M.

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See the June 1st issue of *Musical Courier*

N. Y. Concert Society Programs for 1954-55

Musical highlights planned by the Concert Society of New York for its second season include: the first New York performance of Satie's symphonic drama "Socrate," conducted by Virgil Thomson and sung by City Center's Phyllis Curtin and Alice Howland; an all-Hugo Wolf program sung by soprano Elisabeth Schwarzkopf; all four Orchestral Suites by Johann Sebastian Bach conducted by Daniel Saidenberg, Virgil Thomson, and Szymon Goldberg; Robert Schumann's seldom-heard "Liederkreis" sung by William Warfield; Hindemith's "Hérodiade," starring Vera Zorina as narrator. Richard Wagner's Wesendonck songs are to be performed by Metropolitan Opera soprano Margaret Harshaw in her New York recital debut.

Two renowned string orchestras from Italy, I Musici and Società Corelli, will present all-Italian programs featuring works by Scarlatti, Vivaldi, Corelli, Geminiani, and other masters. New to New York will be the Quintetto Boccherini, a unique string ensemble whose two violinists and cellists alternate at the first and second desks. The Philadelphia Orchestart's Woodwind quintet headed by flutist Kincaid will make its Town Hall debut, as will the conductorless Zimbler String Sinfonietta, which is composed of members of the Boston Symphony Orchestra. After an absence of two years, Gérard Souzay will be back in New York to sing works by Fauré and Ravel. The brilliant young violinist Frances Magnes will be heard in Chausson's Concerto for violin, piano, and string quartet. Two Beethoven quartets will be performed by the Barylli Quartet.

The ever-popular Quartetto Italiano will initiate the Society's second season. Other artists who will participate during the Sunday afternoon concert series include the Trio di Trieste; the Juilliard Quartet; pianists Beveridge Webster, Maxim Schapiro, and David Garvey; violist Paul Doktor; Joanna and Nicolai Graudan, piano-cello duo; and others.

Guggenheim Memorial Concerts To Begin June 18

The Daniel and Florence Guggenheim Foundation, through Harry F. Guggenheim, President, has announced that The Guggenheim Memorial Concerts will again be presented this summer as a gift to the people of the city of New York. As in past years, the fifty concerts will be given by The Goldman Band, under the direction of Edwin Franko Goldman, on the Mall in Central Park and at the Music Grove in Prospect Park, Brooklyn. The renewal of the Foundation's gift has been acknowledged by the city, and the parks made available. The 1954 season will open in Central Park on Friday, June 18, and will continue through August 15, with six concerts each week. There will be no concerts on Tuesdays.

A bronze bust of the Finnish composer Jan Sibelius by his compatriot Mauno Oittenen was recently presented as a gift to Carnegie Hall by the sculptor and the Central Committee of the Finnish Societies in Greater New York. From left: Mr. Lehtinen (Finnish Consul General), Mr. Oittenen, Dimitri Mitropoulos, and Henry Andrews Ingraham (member of the board of Carnegie Hall).

Special events during coming season of The Guggenheim Memorial Concerts will include the annual Music Memory Contest, as well as a Children's Program, and evenings devoted to American Music, French, English, Italian, and Russian programs will also be presented, as well as concerts devoted entirely or in large part to the music of individual composers, including Bach, Beethoven, Tchaikovsky, Mendelssohn, Wagner, Schubert, Victor Herbert, Johann Strauss, John Philip Sousa, and others. A School Band Festival will be held on June 28, with bands from nearby communities invited as groups. This Festival, inaugurated three years ago, was an outstanding success with the young band players and their directors. During the summer many school bands make the trip to New York to hear The Goldman Band.

American Chamber Opera Announces Next Season's Plans

The American Chamber Opera Society will present four operas in concert form in its second annual series at Town Hall next season, according to the announcement of Allen Sven Oxenburg, director of the Society.

Iphigenie en Tauride by Christoph Willibald Gluck, *La Sonnambula* by Vicenzo Bellini, *The Coronation of Poppea* by Claudio Monteverdi, and *L'Olimpiade* by Antonio Vivaldi will be the productions for the Town Hall series on four Tuesday evenings—Nov. 23, 1954; Jan. 25, Feb. 15, and Mar. 22, 1955. The performance of Vivaldi's *L'Olimpiade* will mark its American premiere, and is believed to be the first opera by that composer presented in the United States. Bellini's *La Sonnambula* will return to New York after an absence of over thirty years. Arnold U. Gamson will direct the orchestra and chorus for the series.

RADIO AND TV

By
DR. HENRY W. LEVINGER

Ralph Kirkpatrick, distinguished American harpsichordist and authority on the works of Domenico Scarlatti, inaugurated a series of eight Sunday recitals featuring the sonatas of Scarlatti on CBS Radio's "The Music Room" on May 2. On each program Mr. Kirkpatrick will present at least three of his own favorite sonatas from among the 555 Scarlatti sonatas extant.

Ernest Bloch Receives N. Y. Critics Circle Award

Ernest Bloch accepted the N. Y. Critics Circle award, bestowed upon him for his Concerto Grosso No. 2 and String Quartet No. 3, from Miles Kastendieck, President of the Circle, during the NBC Summer Symphony concert on April 25. The all-Bloch program was conducted by Milton Katims, who was making his third appearance at the helm of the orchestra and his last appearance of the spring season. Also cited by Mr. Kastendieck was Jacob Avshalomoff, the other 1953 winner of the Critics Circle award, for his choral composition "Tom o' Bedlam."

WNYC Musical Tastes Poll

WNYC has announced the results of an extensive poll of its listeners' musical tastes, conducted with the cooperation of New York University. A previous poll was taken in 1939, the same year the American Music Festival began. This year's results were announced shortly after the close of the station's annual American Music Festival, during which WNYC received an unprecedented award from the National Institute of Arts and Letters for "devoted service" to the cause of music. The final tabulation of the two-page questionnaire brought in over twice the anticipated number of replies with a total of 1,500 acceptably completed ballots; almost two-thirds of these were submitted by men. Dr. Ernest Kurnow of New York University and his advanced class in statistics made a detailed analysis of the ballots. The following summarizes some of the resulting statistical compilations:

Beethoven was the overwhelming favorite, polling over twice as many votes as the second favorite—Mozart. Fifteen years ago the poll showed the favorite composer to be Tchaikovsky, followed closely by Beethoven, Brahms, and Wagner. It is interesting to note that Tchaikovsky ranked one place higher, fourth, among ballots cast by listeners under 30 years of age, and third among industrial workers and students, while he ranked sixth in the ballots cast by professionals. Beethoven's Ninth was by far the favorite work, receiving twice as many ballots as the second favorite—Mozart's *Don Giovanni.*

Contemporary composers formed a separate category, the top favorites being Copland and Prokofieff. The remaining contemporaries followed closely in the poll. Whereas the contemporary work requested most often fifteen years ago was Enesco's Roumanian Rhapsody, in the current poll the leading favorite was Stravinsky's "Rites of Spring."

Horowitz and Rubinstein received an equal number of ballots in the favorite pianist category. (It might be noted that in the breakdown of votes, Schnabel was the favorite pianist chosen by professionals.) The most overwhelming single result in the poll was in the favorite violinist category, where Heifetz received almost as many votes as all other violinists combined. Casals was chosen the favorite cellist; Toscanini the favorite conductor; Marian Anderson the favorite singer; and the Robert Shaw Chorale the favorite choral group.

FAVORITE COMPOSERS
(out of 75 listed)
1—Beethoven
2—Mozart
3—Bach
4—Brahms
5—Tchaikovsky
6—Schubert
7—Verdi
8—Chopin
9—Wagner
10—Handel

FAVORITE WORKS
(over 200 listed)
1—Beethoven's Ninth Symphony
2—Mozart's *Don Giovanni*
3—Beethoven's Third Symphony
4—Beethoven's Fifth Symphony
5—Bach's Mass in B Minor
6—Beethoven's "Emperor" Concerto
7—Beethoven's Seventh Symphony
8—Bach's Brandenburg Concerti
9—Brahms' First Symphony
10—Franck's Symphony in D Minor

FAVORITE CONTEMPORARY COMPOSERS
(those who received 5% or more of total vote)
1—Copland
2—Prokofieff
3—Stravinsky
4—Bartok
5—Sibelius
6—Shostakovich
7—Vaughan-Williams
8—Hindemith
9—Britten*
Gershwin*
10—Bloch*
Menotti*
Villa-Lobos*

FAVORITE MODERN WORKS
(over 100 listed)
1—Stravinsky's "Rites of Spring"
2—Prokofieff's Classical Symphony
3—Copland's "Appalachian Spring"
4—Bartok's Quartets
5—Bartok's Concerto for Orchestra
6—Berg's *Wozzeck*
7—Copland's "El Salon Mexico"
8—Stravinsky's "Firebird" Suite
9—Menotti's *The Medium*
10—Hindemith's "Mathis der Maler"

FAVORITE PIANISTS
1—Horowitz*
Rubinstein*
2—Schnabel
3—Gieseking
4—Serkin

FAVORITE VIOLINISTS
1—Heifetz
2—Menuhin
3—Francescatti
4—Szigeti
5—Stern

FAVORITE ORCHESTRAS
1—New York Philharmonic*
Boston Symphony*
2—Philadelphia Orchestra
3—NBC Symphony
4—London Philharmonic

FAVORITE CHAMBER GROUPS
1—Budapest String Quartet
2—London Baroque Ensemble
3—Virtuosi di Roma

FAVORITE SINGERS
(Male)
1—Jan Peerce*
Jussi Bjoerling*
2—Ezio Pinza
3—Leonard Warren
4—Ferruccio Tagliavini
(Female)
1—Marian Anderson
2—Kirsten Flagstad
3—Rise Stevens
(*)—tied

Renowned pianist "Schnozzola" Durante lures Brünnhilde from the magic Nibelungen flames to the magic TV spotlight.

THE VALKYR RIDES THE WIND

Traubel descends from Valhall to the haunts of the celebrants of night hours and bright lights.

By **MARY CRAIG**

THE pleasant, harmless comedian meandered through the joke book; the long line of Copacabana beauties undulated off the floor to brisk music; and the ringside observers tensed for Traubel to make her descent from Valhall to the haunts of the celebrants of night hours and bright lights. Heaven alone knows what the cash customers expected. Possibly a leaping entrance with a ringing "Hi yo to ho," or a bemused, draped figure clutching the fatal cup of Isolde (to clink with the martinis on her left), or perchance a wild rider on Grane to shiver the champagne glasses.

Then she entered—lately first Valkyr, beloved of the All-father and first lady of opera's German Wing, moving out of Nordic gloom and grandeur into the carrousel of midnight gaiety. To the suddenly unleashed storm of greeting, stately Traubel paced sedately, but with a little lilt in her step; once secure in the niche of the piano, her glorious voice silenced the chatterers, the revelers, the bibulous curiosity peerers, and the general comment.

Her nightclub program was rather a strange one. She sang ditties from operetta, unimportant songs just off the Hit Parade (the ones we are acclimated to hearing gasped, growled, and wailed in voices evidently suffering from excruciating injuries), and with her cathedral-organ tones she made each and every one sound like a rare gem. She dipped into opera, permissably with "Un Bel Dì" and "Ritorna Vincitor," but one feels that the diva was pleasing herself even more than catering to the tastes of her rapt audience when she ventured into the Toreador Song and "Vesti la Giubba." (All sopranos want to sing the tenor and/or baritone airs!) Nevertheless, the listeners took it eagerly and yelled for more. When the soprano's clarion tones rang the chandeliers in "an ancient folktune that peasants in my little home village love to sing," and it turned out to be the "St. Louis Blues" (as Handy never dreamed of hearing it), with orchestra brass blaring and drums going wild, she took over not only the Copacabana but the entire nightclub circuit. She did a lot of other numbers—"No Other Love," the good-humored Jimmy Durante piano selection, and at the end an eerie, whispered singing of Brahms' Lullaby which had the customers crying large copious tears, sobbing into their teacups.

Setting up an interview with the reigning Queen of Clubs is possibly more difficult than arranging a tête-a-tête with Elizabeth II during her current "progress" among her peoples. Naturally the news of Helen Traubel's adventures in Cafe Society, the "howcum," and her indubitable success in her new métier, are more exciting and create further-ranging publicity than all the soprano's exultant song in the Thuringian Halls, her splendid flight through Nibelungen shadows, or her weekend cruise with Tristan. The columnists from shore to shore have unanimously welcomed and applauded the nightclub engagements, and if a few music critics have been a little wry of lip, their saddened comments have been quite drowned out by the roars of adulation.

"Helen" (as she is now called with informal glee) is having a wonderful time. She looks radiant and, though markedly discreet in statements, is evidently enjoying the cheers, the chance to sing just what she chooses, and undoubtedly the fat and lucrative fees. While no one in the entourage would make a commitment or an estimate on the total "take," it is unquestionably close in one week to an entire season of limited Wagnerian appearances at the Met. Certainly offers so financially rewarding could not be given a brush-off even at the cost of a Met contract.

Back in 1950, little children, you may recall a minor cataclysm over the "delayed" contracts of Traubel and Lauritz Melchoir. Miss Traubel appeared at that time both aghast and confused over the furore. She was sitting very

Mme. Traubel " . . . clutching the fatal cup of Isolde . . . "

pretty when the news broke, dining at Blair House, if my memory serves me, with the then First Family of Washington, politically speaking. Her position was strategically unique. The management could hardly choose to replace the outstanding American soprano by one culled from European rosters. Besides, Traubel was singing beautifully—her young Brünnhilde was ecstatic and tender; the Götterdämmerung Brünnhilde was regally glorious. She stayed. And even ventured a new role, the *Rosenkavalier* Marschallin. But I wonder if she has really been happy. She made a jaunt, her first, to Europe and found new friends and new marvels. She spent a Christmas on the Korean front and "wowed" the assorted Services. Perhaps she has been getting a bit restless, a little weary of the weighty assignments, the self-denial; a little tired of helmet and buckler, of gods and heroes. She said, with her big laugh, "I feel closer to people now." (And, incidentally, the Traubel laugh has become as famous as her singing. It is all-pervading and persuasive. One agrees, for that moment, with everything Miss Traubel says and does.)

buy out the whole Golden Horseshoe for an evening of "culture." These personages appear infrequently in the halls of song—generally are "Sherry" observers on the Met's celebrated opening night.

Ah, well-a-day, fate is unpredictable. Back in the nineteen-twenties a tall, superb soprano turned her back on the power and pomp of stage glory offered her and willed to return to her natal city, St. Louis, to the Church Choir, to study with her vocal teacher, fiery-tempered disciplinarian Vetta-Karst, who guided and guarded the splendid Traubel singing gift from Helen's thirteenth year until her triumphant debut. Who knows, this "sabbatical" may be just a stock-taking period and the Wagnerian heroine will be right in there pitching out the high-flying notes of the beloved scores, *when she decides* it's the right time. She has a great faith in *knowing* what is right, but the five-foot-eleven soprano is touchingly amenable to suggestion from her mentors. She has always been a hard-working earnest student—as attested by her loyalty to the late Mme. Vetta-Karst; to Ernst Knock, the eminent conductor who taught her all her

" . . . her glorious voice silenced the chatterers . . . "

As Helen Traubel is a fair-minded person with a love of good sporting principles, I believe she would concede that Rudolf Bing, as director and responsibility-bearer of the Metropolitan Opera Association, was, in our opinion, entirely within his rights and completely correct in deciding the terms of contract with the artists on the roster. Under the Bing regime, many "plums" of radio, cinema, and concert have been a Tantalus torture to singers held relentlessly "on call" during the opera season. This is necessary—a just procedure which should be ethically applied without bias or favor to great and small. Actually, it's hardest on the young climbing artist.

Miss Traubel's box-office appeal might or might not have been enhanced by nightclub appearances. One feels, if she desired the Met label—which she does not actually need—she was obligated to meet the Met terms, within reason. And if Mr. Bing did not wish a major Met artist to be offered as a counter-attraction in a near-at-hand theatrical spot during his season, he was correct in so stating. As for taking her artistry to the people, it's a grand ideal, but persons who can pay $100 or more for a ringside table in a supper club could, an' they wished, operatic repertoire; and to Coenraad Bos, her sole concert-coach and accompanist for all engagements (except nightclubs). She waited eleven years to accept the Met's early offer. Let's give her eleven months this time.

Helen is a lucky name. Women who bear it, says history, frequently are the motivating impulse behind tempests (even in teapots), wars, and tumultuous happenings, through which they move, gracious, untouched, serene, and fair of face, but unobstructable. They generally emerge on top of their world. I imagine there will always be a welcome for this Helen when the huge gold curtains open.

For Helen, life is always bringing new experiences, opening new vistas. At the moment she has more offers here and abroad than she can possibly accept; she flies from concert to nightclub, planing from town to town, hearing new plaudits, making new friends. Her big laugh rolls out over TV to millions, and millions read about her comings and goings. I think she sums up her whole view of the nightclub singing, at least for the moment, when she states "I only made one mistake, I should have done it sooner."

Sixth of a Series on the Great Orchestras of America

Fabien Sevitzky

HOOSIER PIONEER
The Indianapolis Symphony

The Symphony ranks among the highest in percentage of new American works annually played. And Sevitzky has a penchant *for world premieres.*

By HENRY BUTLER

IN the March, 1951, anniversary issue of *Holiday* magazine, Deems Taylor listed the Indianapolis Symphony as one of the nation's ten best orchestras. That compliment proved both gratifying and helpful to the orchestra, which will be entering its 25th consecutive year with the new season's first pair of concerts early in November, and to Dr. Fabien Sevitzky, the orchestra's permanent conductor since 1937.

The late Booth Tarkington, whose capsule history of the Indianapolis Symphony has been reprinted and used as Maintenance Fund campaign material this season, knew better than anyone else how to write about Hoosier characteristics. He understood the curious mixture in Indiana of rustic mentality, inclined to conservatism and suspicion of outsiders, with imported exotic elements. If we were dependent entirely on local and regional traditions in music, we'd be hearing a lot of hillbilly or Western material. But luckily for us and our children, an abundance of national and international culture is represented here as well. And we owe an especially big debt to the local German population.

Anywhere you look in Indianapolis musical history, you find music centering around such organizations as the Maennerchor (this season celebrating its 100th year), the oldest continuously functioning male chorus in the United States. Now directed by Clarence Elbert, who also serves as organist for the Symphony when needed, the Maennerchor makes its headquarters in the Athenaeum. That picturesque old building, with its Kellersaal and its big ballroom-auditorium, looks inside and out as if it had been transported, brick by brick, from Munich. Before World War I bitterness towards Germans, which existed here as elsewhere, the Athenaeum was called the German House. It was in the German House that many of the early attempts at organizing an orchestra were made. Way back in the 1890s a series of lavish music festivals was held in the now decrepit Tomlinson Hall, over the City Market. Local and imported choruses, big-name soloists, and an imported orchestra (generally, it seems, from Cincinnati) took part in the three-day or longer programs.

The need for a local orchestra became apparent. As early as 1909, there were rehearsals at the German House. But nothing much came of them until Alexander Ernestinoff got an orchestra really going in 1911. It was called the Indianapolis Symphony, and it had an often-interrupted career until 1914, when Mr. Ernestinoff retired from active directing. A blank of 15 years or so of orchestra history intervened. By 1929, the late Dr. Ferdinand Schaefer (former friend of Brahms, and a remarkably vital and energetic character in local music until his death in 1953) had organized a symphony orchestra. But it was not officially launched until November, 1930. Since that very successful concert, the Symphony has been a permanent local institution.

Tarkington's history of the orchestra speaks of the night in 1936 when Sevitzky first served as guest conductor. He "took the baton for an evening and electrified not only the audience but the orchestra itself," Tarkington wrote. Nephew of the late Serge Koussevitzky, Dr. Sevitzky started his career as a double-bass virtuoso. He had been trained at the Imperial Conservatory in St. Petersburg, under such masters as Rimsky-Korsakov and Glazounov. And he had studied acting, even doing a brief stretch in European silent movies. The Sevitzky screen personality probably survived in the more or less matinee idol photographs of the mid-1920s, after his arrival in this country. During his conductorship of the Philadelphia String Simfonietta (possibly the first American orchestra to broadcast serious music) his long, Latin-style sideburns were almost a trademark.

Before his appointment as conductor of the Philadelphia String Simfonietta he was double-bass player with the Philadelphia Orchestra under Stokowski. It is not surprising, as some listeners have pointed out, that the styles of the two conductors are in some respects similar. Like Stokowski, Sevitzky makes a big "production" of Tchaikovsky. Even in seasons when the Indianapolis Symphony was not up to the strength and proficiency of the past eight years or so, Sevitzky could manage surprising tonal and emotional effects. A fairly hard-boiled first-chair man reported of one of the Symphony's tours that Sevitzky could churn up enough feeling in the "Pathétique" or the Fifth to bring most of the orchestra, not to mention the hearers, to the brink of tears. "How the hell he does it, I'll never know," the musician said. "But that's why I like playing with the orchestra."

The Indianapolis Symphony operates on a very low budget for a major orchestra—about $250,000. But Sevitzky manages to keep it sounding much richer than that, partly because he has a national reputation as a trainer of good first-chair men. Like every other orchestra not guaranteed year-round employment, the Symphony sometimes has a substantial turnover of personnel — usually about 20 percent. For the past three seasons, however, this turnover has steadily decreased; it will be less than 10 percent next year. Local Union minimum scale is upwards of $75, with salaries for the season totaling about $160,000. For the now standard season of 12 subscription pairs, plus variable weeks of touring, the approximately 22 weeks of employment is supplemented with teaching or other jobs (our first clarinetist, Howard Johnson, plays the Ringling Brothers Barnum & Bailey Circus each year, while others go to Grant Park in Chicago, summer resorts, and other spots throughout the Nation).

Every spring and fall, Sevitzky makes auditioning trips to Chicago and the East. By the time fall rehearsals start, a week or so prior to the first subscription pair, he'll have maybe 10 to 20 new musicians. They don't come here to get rich, needless to say. But they know they'll get good training in repertoire and style. By the time they've had two or three seasons with Sevitzky, he'll start worrying about losing three or four of them. If he has developed a particularly good first flutist, oboist, or bassoonist, for example, he begins to dread taking the orchestra on an Eastern tour. "If dey hear dat boy," he remarks, alluding to talent scouts from the Big Three, "dey offer heem dahble." The Russian accent, like Stokowski's remarkable polyglot accent, is persistent. Sevitzky refers to it as his "Hoosier Ochsent."

One thing that brings young talent here is Sevitzky's enthusiasm for novel musical ideas. The Symphony ranks among the highest in percentage of new American works annually played. And Sevitzky has a *penchant* for world premieres. He probably has performed as many premieres as any major conductor in the Nation, usually including six or eight such works from the pens of American composers on his subscription concerts each season. In recognition of this, the National Association of American Composers and Conductors awarded him a citation in 1938 for ". . . having done a greater service for American composers than any other single conductor."

Nominal home of the Symphony is the Murat Theatre, property of the Shriners, a 1907 architect's dream of Algiers or Istanbul, complete with minarets, two-tone brick trim, and polychromatic stained-glass windows. It's a big theatre, as theatres go (nearly 2,000 capacity), but not quite big enough to help the orchestra make a little extra money with a concert featuring a Heifetz or a Horowitz. Furthermore, it's the only theatre in town available for touring shows. As a result, both the Symphony season and the show season suffer. "Ve need owdit-torium," Sevitzky often observes, alluding to various proposals for either a municipal auditorium or one at Butler University.

Dr. Ferdinand Schaefer—former conductor of the Indianapolis Symphony and remarkably energetic figure in local music until his death in 1953.

This handicap, however, is no deterrent to the Orchestra's volume of activity. It gives an average of close to four concerts per week, during its 22-week season. In addition to the 12 subscription pairs and the 30 or so engagements on the road each year, the Orchestra offers a varied group of concerts designed to attract a wide segment of the community. Included are two or three "pop" parties, patterned after the Boston affairs, and performed at the Indiana Roof Ballroom, where Hollywoodish 1927 Spanish decor and theatrical lighting set off the orchestra handsomely for the listeners seated at their tables. A series of free Municipal concerts are also played, in return for a $25,000 appropriation from the City of Indianapolis. In return for still another $25,000 appropriation from what is called the School City, Sevitzky and the 85 musicians do a series of concerts in all the public high schools. A pair of Children's Concerts are also docketed each season, with about 8,000 of the small fry in attendance. A fee of 25 cents is charged, and orchestra history states it was the second in the Nation to launch such an undertaking. These various activities seem to be paying off, because concert attendance has increased 20 percent during the past three years.

As in every other city with an orchestra, the problem now is to improve local employment for the musicians. A revival of summer opera, operetta, and concerts would go far in that direction. Any such revival now waits on the action of City Hall in carrying forward plans long discussed for a permanent amphitheatre installation. There is no doubt that such activity, combined with added support from local industry (a combination most any orchestra in the Nation would covet, of course), would add greatly to the economic stability of the orchestra and its personnel.

Meanwhile, the orchestra, with a mighty assist from its Board of Directors and the Women's Committee, continues to build attendance and quality with the facilities it has at hand.

THE NATIONAL SCENE

BOSTON

■ Charles Munch brought the 73rd season of Boston Symphony concerts to a close April 30 and May 1 with a fast-paced and exciting performance of the Beethoven Ninth. The audience gave the conductor a standing ovation, which the conductor shared with the Harvard-Radcliffe choral forces and with soloists Eileen Farrell, Janice Moudry, David Poleri, and Mac Morgan.

Munch now fulfills several European assignments before returning for the Tanglewood series, after which he will again return to Europe to conduct at the Edinburgh Festival.

Season's end also means season's summing-up. In a list drawn mainly from the Friday-Saturday series of 24 pairs of concerts (the other series are mostly repeats), the totals show 78 works by 47 composers. Beethoven and Brahms led with six each; followed by Berlioz and Wagner with four; and Bartok, Sibelius, and Tchaikovsky with three. Composers represented by two works included Bach, Haydn, Honegger, Mahler, Milhaud, Mozart, Prokofieff, Ravel, and Saint-Saens.

Works by American composers or those long resident here fared slightly better than in some previous Munch years, with seven works making up about nine per cent of the total. There were two first performances—Piston's fine Fantasy for Solo English Horn and Harp with Strings, and Leo Smit's Overture "The Parcae." American premieres included Bloch's vital Concerto Grosso No. 2, the Dutilleux Symphony, and Milhaud's witty Suite Concertante for Piano and Orchestra. In addition to Piston's Fantasy, works by two other resident composers received first local hearings—Arthur Berger's "Ideas of Order"; and Gardner Read's "Temptations of St. Anthony," a one-movement Dance Symphony presented under the composer's baton March 19-20.

This season marked Munch's fifth year in Boston. The five-year summary shows quite normal results as far as the basic repertory is concerned. Beethoven, Mozart, Bach, Brahms, Ravel, Berlioz, Wagner, Tchaikovsky, Haydn, Handel, Strauss, Debussy and Honegger led the field in the order named, with ten or more performances apiece. The conductor evidently is not partial to English composers. During the entire five years only five men from the Tight Little Isle have been programmed for a total of 8 hearings.

Works by American composers average up to about eight per cent of the total, with 36 works by 23 composers listed. In addition to those named above, the Munch (and guest conductor) accolade has touched the following: Barber (4), Creston, Cowell, Diamond, Foss (2), Haieff, Harris, Lopatnikoff, Mennin, Nabokov, William Schuman, Swanson, Alexander Tcherepnin, Toch, Randall Thompson, Virgil Thomson, and Wagenaar. This is not at all a bad record, and if Mr. Munch will bring his average in this direction up to about one-tenth of the total he will be doing his fair bit to encourage American composers and native composition. JULES WOLFFERS

WASHINGTON

■ Music by 19 American composers was featured on programs of the National Gallery of Art's eleventh American music festival in April and May. There was also a program of folk songs by John Jacob Niles.

Two of the concerts were orchestral. Burrill Phillips' Concerto Grosso for String Quartet and Small Orchestra attracted favor with one large audience. It was surrounded by the Suite (Op. 43) by Parks Grant, Douglas Moore's "Village Music," a March by William Graves, and a Divertimento by Theodore F. Fitch (premiered at this concert). With a larger orchestra Richard Bales, the Gallery's music director, conducted the Washington premiere of Charles Ives' Second Symphony, Walter Piston's "Incredible Flutist," and Bales' own National Gallery Suite No. 2.

■ Leonard Eisner, pianist, appeared in a program of Americana, which included three picturesque pieces with self-explanatory titles—"The Whipoorwill" by Daniel Gregory Mason, "Tango Americain" by John Alden Carpenter, and "Turkey in the Straw" by David Guion. Edward MacDowell's First Sonata, George Gershwin's Three Preludes, Charles T. Griffes' Three Tone Pictures, and excerpts from Aaron Copland's film score for "Our Town" were offered also. Eisner made a good impression.

■ The American University Quintet gave a program featuring Samuel Barber's Op. 1, a serenade; Gardner Read's single-movement piano quintet (Op. 47); Ulysses Kay's quintet; and a string trio by the Washington composer Kurt George Roger. The players were George Steiner and Donald Radding, violins; Leon Feldman, viola; Morris Kirschbaum, cello; and Evelyn Swarthout, piano.

■ The Budapest Quintet extended itself for the last programs of its spring series at the Library of Congress. John Barrows collaborated in a horn quintet by the German-born composer Bernhard Heiden, now of Detroit, and the Mozart Quintet (K. 407). Benar Heifetz participated in the Schubert C Major String Quintet, a superb performance. For a climactic finale the ensemble was still further enlarged for the Beethoven Septet and the Schubert Octet. The extra music-makers that evening were David Oppenheim, clarinet; Bernard Garfield, bassoon; Mr. Barrows, horn; and Philip Sklar, contrabass. The Schubert in particular was something to be remembered. JAMES G. DEANE

CINCINNATI

■ The last of the symphony season in Cincinnati was far from the least. Conductor Thor Johnson and manager Craig Hutchinson held the interest of concert-goers to the very end of an exceptionally active musical year. So far as is known, the seventeenth concert pair (April 2-3) presented the second performance outside of New York of Robert Ward's Symphony No. 3. One commentator looked with disdain on the new work because of its easily grasped melodies and romantic cast, as if lack of melodic invention were the criterion of a work's contemporary value. Where the new symphony misses fire, however, in spite of an inexpressibly lovely and introspective slow movement and an effective finale, is its almost complete lack of inner emotional ten-

sion. Zino Francescatti was the soloist. When this distinguished violinist plays, "God's in His heaven and all's right with the world," even in so obvious a vehicle as the Paganini concerto.

■ Ingenious programming by Thor Johnson introduced pianist Theodore Lettvin to Cincinnati at the penultimate pair of concerts the following week. Juxtaposing Bach (Piano Concerto No. 5 in F Minor) and Bartok was nothing less than an inspiration, although it must be admitted that Bach came off second best because of diversity of opinion as to tempi between soloist and orchestra. Quite different were the results with the Bartok Concerto for Orchestra, which enjoyed a reading any organization and its conductor might be proud of. Mr. Lettvin erased any feelings of shortcomings left by the Bach by a demonic presentation of the Rachmaninoff Rhapsody on a Theme by Paganini, although he failed to scale all its romantic peaks of expression.

■ The concluding programs of April 15 and 17 gave the Cincinnati first-chair men an excellent opportunity to display their solo accomplishments. Arthur Bowen did some beautiful work in the off-stage cello melodies of the local premiere of Felix Borowski's Tone Poem "Ecce Homo," in which he was ably seconded by the violin of concertmaster Siegfried Effron. The Borowski opus is pleasantly post-Wagnerian in its content and structure.

Most significant, however, was the American premiere of the Concerto for Viola and Orchestra by Gösta Nystroem. Conductor Thor Johnson had judiciously reduced the size of the accompanying body of instruments. Nevertheless, the work, especially in the first movement, is scored in such a manner as to overshadow the solo instrument. This defect was not apparent in the sustained feeling of the middle section or the brilliant third movement. Erik Kahlson, one of the best in his field, played the concerto with evident relish and a truly virtuosic effect in which his superb technique and musicianship were evident to the last detail.

■ There remains but to chronicle the results of the year's work of the Cincinnati College of Music Opera Workshop. Pergolesi's *La Serva Padrona* and *Orpheus and Euridice* by Gluck in English were offered on April 27 and 28 under the skillful baton of William C. Byrd and the professional directorship of Wilfred Engelman. The wide range, resonant voice, and distinct diction of George Kirch were particularly admired in the opera buffa, while Patricia Raymond Miller's conception of Orpheus had dignity and pathos. Shirley Frame Elmore's choreography contributed much to the stage pictures in the Gluck opera.

LOUIS JOHN JOHNEN

CLEVELAND

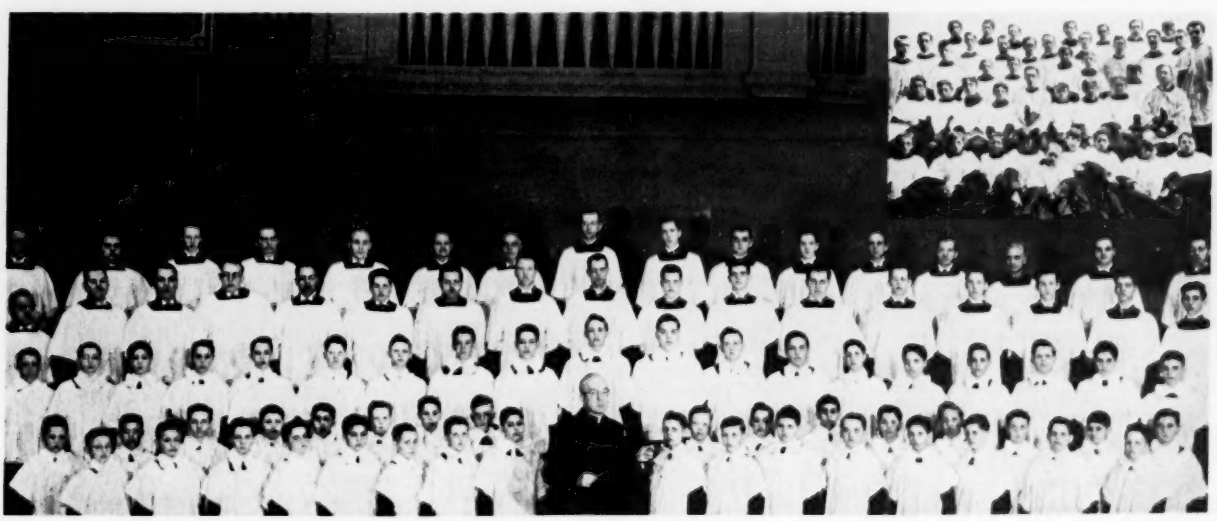
■ Steadily mounting in artistic and dramatic impact, the Cleveland Orchestra wrote a flaming finis to its current season with a magnificent performance under George Szell's baton of Beethoven's Ninth Symphony. Overwhelming was the sensation we had of the towering genius of the Master; the conductor subordinated everything to the exposition of the creator's genius. The Orchestra, the magnificent 250-voice chorus, and the four splendid soloists—Frances Yeend, Jane Hobson, David Lloyd, and Mack Harrell—formed an almost unsurpassable ensemble. Excessive demand for tickets necessitated an extra performance as in previous years. Serving as curtain raiser on this occasion was the exquisitely performed Mozart G minor Symphony.

■ Soloists for concerts immediately preceding its concluding pair were Rudolf Serkin in two widely divergent works—Beethoven's First Concerto and the captivating Strauss "Burleske"—both delivered in their respective styles with the utmost finesse and artistic aplomb.

Concertmaster Josef Gingold was the protagonist for Barber's Violin Concerto, which he interpreted with admirable skill, scoring an unequivocal success with his enthusiastic audience. Another novelty on this program was the witty and appealing Capriccio for Orchestra by Gottfried von Einem.

Paul Tortelier made his cello debut in two famous works for that instrument. Dvorak's B Minor Concerto and Tchaikovsky's Variations on a Rococo Theme introduced this superb artist, who completely captivated his audience and was given a tremendous ovation. A first performance of David Diamond's "Romeo and Juliet" Suite, a work of ingratiating quality, successfully descriptive of the Shakespeare tragedy, found the audience warmly receptive.

An interesting program by the Cleveland Women's Orchestra (85 members) under the baton of its founder and conductor for the past 19 years, Hyman Schandler, was presented at Severance Hall with the cooperation of pianist Emil Dannenberg, who performed the Fourth Beethoven Concerto in a fluid and scholarly manner. Other compositions on this well-prepared program were Rossini's



The Golden Jubilee Concert by the Paulist Choristers of Chicago was given in Orchestra Hall, Chicago, on May 12. Father O'Malley received the medal "Pro Ecclesia et Pontifice" from Pope Pius XII last year on the occasion of his 25th year as conductor of the famous group. The choir, winner of national and international honors, has given concerts in every important musical center of the United States, Canada, and Europe. Inset: original Paulist Choir as it appeared in 1904 when founded by Father Finn (center of group), who conducted until 1918.

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Semiramide overture; Gluck-Mottl's Ballet Suite No. 1; and the Fantasy Overture on "Down East Spirituals" by Arthur Shepherd. The program concluded with two Brahms Hungarian Dances.

■ The 29th season of the Metropolitan Opera again proved that the Northern Ohio Opera Association sponsoring this annual festival is making good on its promises not to call on their guarantors for additional funds. The eight operas drew near capacity houses (meaning 9,000 listeners) for three or four events, while the others were comfortably attended in spite of unfavorable economic conditions.

It may be irrelevant, but we believe the opinion of a rather important Hinterland that is instrumental in contributing funds to the continuance of the famous opera house should be given a voice and space for its impression. On the whole, performances were good, even fine in some cases. Of the four "new" productions, *Tannhäuser* and *The Barber of Seville* were exceptionally beautiful and in keeping with traditional ideas. George London's Wolfram was outstanding; Astrid Varnay's Elisabeth magnificent and moving; Regina Resnik vocally resplendent as Venus. Cleveland's own Heidi Krall in her two appearances was delightful and holds promise of becoming a future star in the operatic heavens. Roberta Peters was charming and vocally brilliant in *The Barber;* in fact the entire production bristled with humor. We were gratified to notice some modification of the excessive "modernization" in *Aida* and *Carmen;* some ridiculous innovations have been successfully eliminated. Blanche Thebom was an overwhelming success in her first Carmen role here; she likewise dominated the artistic element in *Aida* by her role of Amneris. Lily Pons gave her well-known *Lucia* on opening night, ably supported by a good cast. *La Bohème,* too, was in the well-established hands of Licia Albanese, Jan Peerce *et al.* But the prize in floundering was taken by the new *Faust* version which was neither Goethe, nor Gounod, nor anything else in particular, albeit it was beautifully sung by Victoria de Los Angeles; however, we looked in vain for Faust's Gretchen; all preconceived ideas of this charming young innocent were blown to the wind! And the Mephisto! What anachronism! However, Cesare Siepi was well at home in the role. If it hadn't been for Thelma Votipka, we never should have guessed we were "seeing" the well-known opera. Cleveland's Mildred Miller was heard in the role of Siebel—but what a costume! And so to the last evening—*Il Trovatore* with Zinka Milanov, Elena Nikolaidi in her Azucena debut, and Kurt Baum substituting for Gino Penno. Noticeable improvements in the handling of mass scenes must be lauded; however, there can be too much of a good thing—the overstimulated activity in the Cafe Momus scene was almost a three-ring circus and overshadowed the main characters. The Fair Grounds in *Faust* were extremely well handled, as was also the inserted scene of the Witches' Sabbath. And so—only 49 more weeks and we shall welcome the Met again!

ROSE WIDDER

CHICAGO

■ As a grand finale to the Chicago Symphony Orchestra's 63rd season, and its first under Fritz Reiner, the eminent conductor chose to present excerpts from Strauss' *Der Rosenkavalier,* with three outstanding soloists—Astrid Varnay as the Marschallin, Hilde Gueden as Sophie, and Martha Lipton as Octavian. The artists lived up to their reputations as expert interpreters of their individual roles, each keeping remarkably in character throughout the performance. Yet Reiner was the star of the show, for the orchestral music was the most important part of the performance.

Rosenkavalier is one of the operas less satisfying in concert form, needing its elegant paraphernalia, and its Baron Ochs, chief protagonist of operatic funmakers, to bring out the good humor and wit invested in that particular role of ruffian-aristocrat. Conscious of this fact, Reiner brought out the witticism and spirit of the score through the flexibility of the orchestra, which played with an élan that proved irresistibly contagious (listeners felt they could waltz as gayly to the music of Richard as they had to that of Johann).

Though many of us would have preferred an all-orchestral program of the Reiner variety as the season's closing event, the concert version of *Rosenkavalier* aroused the audience to ovations at the close of each act, with seven recalls at the concert's end.

■ The previous week's concerts were also eventful for the solo appearances of Rubinstein, Francescatti, Fournier and Szigeti, and two important premieres—Alvin Derald Etler's Symphony No. 1, which won the Queen Elizabeth of Belgium competition and was given its world premiere last December in Brussels; and Virgil Thomson's engaging Concerto for Violincello and Orchestra, with Fournier as soloist. Rubinstein played the Brahms No. 1 with the particular eloquence and brilliant virtuosity that make his performances unforgettable, and roused his audience to bravos and cheers. This was Mr. Rubinstein's second Orchestra Hall appearance within the month—his All-Chopin recital having marked one of the season's most outstanding events. Francescatti was heard in a fiery, sweeping performance of the Tchaikovsky concerto, his fervent, golden tone lending especial beauty to the Canzonetta-Andante.

The artist evoked enthusiastic demonstrations from the usually sedate Tuesday afternoon audience. The purely orchestral numbers programmed received the vital, musicianly interpretations we have come to expect from Reiner.

■ The 20th consecutive season of outdoor concerts in Grant Park, Chicago, will open June 23, and will continue for eight weeks through August 15. Presented by the Chicago Park District with no admission charge, concerts are given each Wednesday, Friday, Saturday, and Sunday, 8 to 10 p.m., by the Grant Park Symphony Orchestra. The series features noted conductors and famous stars of the opera and concert stage as well as talented young American artists. Wednesday and Friday concerts will be devoted to standard symphonies, and Saturday and Sunday programs will be feature concerts including opera in concert form; soloists will appear at all concerts.

Nicolai Malko, the orchestra's resident conductor, will open the season with Mischa Elman as soloist (June 23-24), and will be on the podium for ten concerts during the first half of the season. Other soloists appearing under Mr. Malko are Leonard Pennario and Earl Wild, pianists; Alyne Dumas Lee, soprano; and Fritz Siegal, the Orchestra's concertmaster.

Guest conductors engaged for the season are Harry Carlson, with his Swedish Choral Club; Franz Allers, presenting two all-American programs with Genevieve Warner (soprano) and Frank Rogier (baritone); Silvio Insana, directing a concert version of *La Bohème* with the Chicago Park District Guild, with soloists Jeanne Diamond, Marlene Lind, Ralph Nielsen, Narcyz Pasterczyk, Eugene Pence, Alfio Zagnoli, Keith Connes, Charles Rich, and Robert Reickel; André Kostelanetz, conducting two all-Gershwin programs; Leo Kopp, giving two Rodgers & Hammerstein programs with soloists Vivian della Chiesa, Winifred Heckman, William Carson, and Jack Russel, and the Chicago Park District Opera Guild Chorus; Franco Autori, with Camilla Wicks, soloist in two concerts; Julius Rudel, with Eva Likova and Thomas Hayward in "Music of Old Vienna"; Milton Katims, with Gary Graffman, pianist; Alfredo Antonini, with Jan Peerce; and Joseph Rosenstock, who will take over the podium for the seven concerts of the last two weeks of the season. He will have as soloists, Eudice Schapiro (violinist), Jorge Bolet (pianist), and Elaine Skorodin (violinist). In his presentations of *Madame Butterfly* the cast lists as principals: Ellen Faul, Jon Crain, Louis Sudler, Lucretia West, and Ralph Nielsen, with a supporting cast and the Chicago Park District Opera Guild Chorus.

■ Helen Kettner, pianist, has been engaged as guest artist by the Nineteenth Century Club of Oak Park, to play the opening recital of the season in November. Miss Kettner made successful appearances recently in a Fullerton Hall recital, as soloist with the Elgin Symphony Orchestra, and earlier in the season with the River Forest-Oak Park Symphony.

■ On April 20 the final program of the Fine Arts Quartet's downtown series featured the Mozart quartet in C Major ("Dissonance"), Beethoven's Opus 59 No. 3, and the first playing in downtown Chicago of Ernest Bloch's third quartet. The Bloch, finished early in 1953, and played at Northwestern University in June of that year by the Fine Arts Quartet, is a work somewhat similar in character to the composer's Concerto Grosso, and in its big sound and full, rugged scoring, as well as in the shimmering tone of the pianissimo strings, it is reminiscent of the first quartet. However, it is more compact and condensed than the earlier work—a quartet of vigor, color, and motion, having, especially in the slow movement, passages of exquisite lyric beauty. The players' performance of the work was surpassed only by the brilliance, beauty, and vitality of their reading of the Beethoven, which closed the concert.

■ The Ravinia Festival Association has announced a stellar lineup of guest conductors and soloists for its 19th season of symphony music with the Chicago Symphony Orchestra scheduled to begin Tuesday evening, June 29.

Guest conductors in the order of their appearance will be William Steinberg, Izler Solomon, Alfred Wallenstein, Pierre Monteux, Arthur Fiedler, and Georg Solti. Wallenstein, Fiedler and Solti will make their Ravinia debuts.

Among the 13 soloists who will be heard with the Chicago Symphony Orchestra during its six weeks of summer concerts will be Zino Francescatti, noted French violinist; Leon Fleisher, brilliant American pianist; and Michael Rabin, young violin virtuoso. In addition to these three artists who have appeared at Ravinia in previous seasons, ten other soloists will make their first appearances at Ravinia. They are: Louis Sudler, baritone; Grant Johannesen, pianist; Nicole Nina Geverts, violinist; Eugene List, pianist; Ruggiero Ricci, violinist; Paul Tortelier, cellist; Alexander Uninsky, pianist; and Paul Olefsky, cellist, 1953 Michaels Award winner.

The seventh week will feature the Fine Arts Quartet whose personnel, now in residence at Northwestern University, comprises Leonard Sorkin, violin; Joseph Stepansky, violin; George Sopkin, cello; and Irving Ilmer, viola.

The opening concert of the second week—(July 6), with Izler Solomon conducting, and Louis Sudler, well-known Chicago baritone, as soloist—will present the world premiere of Arne Oldberg's "Prayer of St. Francis of Assisi." Solomon, one of America's finest conductors who appeared at Ravinia in 1951, will present a Young People's Concert on Sunday afternoon, July 11.

Fiedler will divide the fifth week's concert series, with Monteux presenting an all-Gershwin program on Saturday night, July 31, and a "Pop" Concert on Sunday afternoon, August 1. Pianist Eugene List will be his soloist at both performances.

On Tuesday and Thursday of the same week (July 27 and 29) Monteux will present a concert version of *Faust* with prominent Metropolitan Opera stars and chorus. Monteux also will conduct the fourth week's symphony programs.

Soloists Ricci and Tortelier, violinist and cellist, respectively, will perform the Brahms Double Concerto on Saturday evening, August 7, with Solti conducting the orchestra.

■ The Lyric Theatre of Chicago, following up on its highly esteemed "calling card" production of *Don Giovanni* in February, announces a season of sixteen performances of eight different operas (two performances each), beginning Nov. 1, and extending through Nov. 20, 1954. Co-directors Carol Fox and Lawrence V. Kelly announce the repertoire, and leading artists who are already engaged, as follows: *Lucia di Lammermoor, La Traviata, Norma, The Barber of Seville, Carmen* and *La Tosca*. The other two operas to be presented will be announced at a later date.

Making her American debut appearance with The Lyric Theatre during the forthcoming season is one of Europe's outstanding operatic artists, Maria Meneghini-Callas, dramatic soprano, who will make her much heralded American debut singing the title roles in *Norma, La Traviata,* and *Lucia*. Giulietta Simionato, mezzo-soprano of Forli, Italy, will sing the role of Rosina in *The Barber of Seville* in the original mezzo key. She also is to sing Adalgisa in *Norma* and the title role in *Carmen*. After The Lyric Theatre's season she is scheduled to appear with The Metropolitan Opera

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Company. Tito Gobbi, one of the foremost baritones of our generation, has been cast as Baron Scarpia in *La Tosca* and as Figaro in *The Barber of Seville*. Eleanor Steber will return from Europe to sing the title role in *La Tosca*, which has been recently added to her repertoire. Also returning to The Lyric Theatre is Leopold Simoneau, tenor, who has been contracted to sing the roles of Alfredo in *La Traviata* and Almaviva in *The Barber of Seville*. The young conductor, Nicola Rescigno, will continue his duties as artistic coordinator of The Lyric Theatre and is also engaged as one of its principal conductors. He will arrive in May to hold auditions and to participate in artistic plans for the coming season.

A drive for $250,000 to insure the permanence of a resident opera company for Chicago has been launched this week by The Lyric Theatre of Chicago. This development came simultaneously with announcement of a fall season of sixteen opera performances, November 1-20 at the Civic Opera House.

The $250,000 will be used as a rotating fund for operating expenses which are paid out prior to each season. A portion will be used for developing a corps de ballet for the opera company, and establishing a chorus-training program.Plans also include the restaging of old operas and commissioning of new operas.

DOSHA DOWDY and RENÉ DEVRIES

MINNEAPOLIS

■ The Minneapolis Symphony orchestra, Antal Dorati conductor, gave what is believed to be the first complete performance of Charles Ives' "Holidays" Symphony at the subscription concert in Northrop auditorium on April 9. Two movements of the Ives symphony had been played in the East some time ago. The Symphony, written in 1913, had to wait 40 years for its complete debut. The fact that two publishers each have rights to two of the Symphony's movements is one of the obstacles to be overcome in its presentation.

The holidays celebrated by the Ives symphony are Washington's birthday, Decoration day, Fourth of July, and Thanksgiving and Forefathers' Day. Each movement is preceded by a brief prose paragraph setting forth the spirit and to some extent the program of the movement. George Grim, columnist of the Minneapolis *Tribune*, was the narrator on this occasion, and the University of Minnesota Chamber Singers, Dr. James Aliferis director, sang the short chorale (hymn is perhaps more accurate) at the close of the final movement.

The "Holidays" Symphony gives a liberal exhibition of Ives' famous pioneering in polytonality and polyrhythms. There are also tunes of direct appeal, some of them quotations or imitations of popular songs. The whole work is in the spirit of celebration in the Connecticut small town of the now 80-year-old Ives' boyhood. The passages in the work which are deliberately naive do not result in the possibly expected incongruity in relation to Ives' use of advanced techniques of composition, for the advanced techniques are filled with emotional content, musical purposes far more than cerebral.

The large audience responded to the Ives symphony with long applause, and the consensus was that Dorati had established another important landmark in Minneapolis Symphony history.

On Palm Sunday the Minneapolis Symphony gave a concert version of Puccini's *Suor Angelica*. Laurel Hurley (soprano) sang the Sister Angelica role, and Lucretia West (contralto) was the Princess. Other soloists, all from the Minneapolis and St. Paul area, were Dorothy Lange Wallgren, Maurine Norton, Lois Duffy, Katherine Hennig, Ethel Wagner DeLong, and Joanne Jonson. The Cecilian Singers (Minneapolis women's chorus directed by Dr. James Aliferis) served as the choir of nuns.

Miss Hurley and Miss West also appeared with the Minneapolis Symphony and the 300-voice University of Minnesota chorus in the performance of Mahler's Symphony No. 2 (the "Resurrection" Symphony), which closed the home season of the Orchestra on April 16.

■ The Schubert Club of St. Paul (women's musical organization which sponsors a public concert series in addition to studio and scholarship activities) has announced its 1954-55 concert series: Elisabeth Schwarzkopf, soprano, Nov. 2; The Albeneri Trio; Eric Itor Kahn, pianist; Giorgio Ciompi, violinist; Benar Heifetz, cellist, Dec. 9; Leon Fleisher, pianist, Jan. 20; Clifford Curzon, pianist, Feb. 20; and Dietrich Fischer-Diskau, young German baritone, in his first American recital, April 19.

■ The Collegium Musicum of Minneapolis and St. Paul, directed by Gerard Samuel who also is assistant conductor of the Minneapolis Symphony, gave what is apparently the first complete American performance of John Blow's 1682 opera *Venus and Adonis*. On the same program was Monteverdi's *Il Combattimento di Tancredi e Clorinda*, in an English translation arranged by Samuel.

NORMAN HOUK

LOUISVILLE

■ Now, with the season over, dessert is being served by the new chef, Sidney Harth, the new concertmaster of the Louisville Orchestra who has taken the initiative in presenting rarities (though not always pearls), in a series of ensemble music evenings at Gardencourt in an intimate candlelight atmosphere. We heard recently Mozart's C Major quartet for flute, violin, viola, and cello (Conrad Crocker, Sidney Harth, Maurice Kaplow, Grace Whitney); Nikolai Lopatnikoff's sonata for violin, piano, and snare drum (Sidney Harth, Doris Owen, Ramon Meyer); and the Louisville Cantata Group under Richard Dale in Buxtehude's Cantata "Befiehl dem Engel dass er komm," a beautifully singing and well-balanced vocal ensemble. From Beethoven's Opus 45 we heard three marches for piano duet, played by Doris and Benjamin Owen; and the Louisville String Quartet (Sidney Harth, Harold Wich, Virginia Kershner, Grace Whitney) offered Schubert's seldom-heard E Major quartet (Op. 125, No. 2) in a lively interpretation. We are promised further delicacies by Mr. Harth—that is, string quartets and other chamber music works by composers usually not known as creators of chamber music.

HANS F. KUPPENHEIM

Concert Music on the Air (20-112 Hours Weekly)

Printed below is a listing of radio broadcasting stations in the United States that broadcast 20 to 112 hours of concert music weekly. We would appreciate information regarding new stations and corrections in the present index.—ED.

CALIFORNIA:
Berkeley, KRE
Los Angeles, KFAC
Modesto, KBEE
San Diego, KSON
San Francisco, KRON
San Mateo, KEAR

COLORADO:
Boulder, KBOL
Denver, KFEL
Denver, KOA

CONNECTICUT:
Hartford, WDRC

DIST. OF COLUMBIA:
Washington, WCFM
Washington, WGMS

IDAHO:
Rexburg, KRXK

ILLINOIS:
Chicago, WEAW
Chicago, WEFM
Chicago, WFMT
Evanston, WNMP

IOWA:
Ames, WOI
Iowa City, WSUI

MARYLAND:
Baltimore, WWIN
Baltimore, WITH

MASSACHUSETTS:
Boston, WXHR
Waltham, WCRB

MICHIGAN:
Detroit, WLDM

MISSOURI:
St. Louis, WEW

MONTANA:
Kalispell, KGEZ

NEBRASKA:
Kearney, KGFW

NEW JERSEY:
Bridgeton, WSNJ

NEW YORK:
New York, WABF
New York, WQXR
Rochester, WRNY
Troy, WFLY
White Plains, WFAS

NORTH CAROLINA:
Greensboro, WFMY

OHIO:
Cleveland, WDOK

OREGON:
Portland, KPAM

PENNSYLVANIA:
Allentown, WFMZ
Philadelphia, WFLN
York, WRZE

SOUTH CAROLINA:
Greenville, WMUU

TEXAS:
El Paso, KELP
San Antonio, KITE

VIRGINIA:
Richmond, WMBG

WASHINGTON:
Seattle, KISW

LOS ANGELES

■ Ernst Toch's Eighth String Quartet (Op. 74) was the keenly anticipated feature of the New Music Quartet's program ending the 50th anniversary season of Pasadena's Coleman Chamber Music Association. In advance explanations about the work, Toch had stated that this experiment with the 12-tone row would "remain the only one" for him. Despite its many flirtations with the Schönbergian idiom—and one uses the term flirtation with some reason—the piece still has the indelible stamp of Toch's warmth, his almost Brahmsian contemplation, his melodic fertility, and rhythmic strength. The technique has been subjugated to his characteristic expressiveness, and, unlike the acerbic qualities often found in this mode, it is only by effort that one is conscious of its atonal intricacies. These take the form of a first movement theme built on five successive 12-tone rows which bear a resemblance to Bach's "Musical Offering," and which are developed by complex fugues built upon the rows. The second movement has four parts moving independently in complete chains of 12-tone rows, interacting to form themes by integration of the voices. The finale is like the opening movement, but uses the 12-tone material with less orthodoxy. The quartet was played with intensity and technical awareness of its problems by the New Music Quartet, which also dealt excellently with works by Purcell, Schubert, and Mendelssohn.

■ The Music Guild of Los Angeles climaxed its season with the Paganini Quartet, heard in a more or less orthodox program—Prokofieff's Second Quartet; Mozart's G Minor Quintet (K. 516), with Sanford Schonbach as assisting violist; and Beethoven's A Minor Quartet (Op. 132). The group, which now has Lucien Laporte as its cellist, in addition to violinists Temianka and Rosseels and violist Froidart, showed that it had regained the tonal blend which marked its initial efforts here several years ago, and was particularly persuasive in the Mozart and Prokofieff works.

Both the New Music and Paganini Quartets were heard by absorbed and appreciative audiences of children in special young people's programs sponsored by the Coleman Association and the Guild, while the eastern four also played the final concert in the annual U.C.L.A. Friends of Music series.

For its West Coast bow on preceding Coleman and Music Guild programs the Amadeus Quartet played the Second Quartets of Benjamin Britten and Michael Tippet for its listeners in Pasadena and Los Angeles, respectively. The latter's work has a modality strongly reminiscent of Elizabethan music, and ends with a moving Allegro Appassionato which closes slowly and tenderly. The Britten again impressed as a beautiful and stirring composition. This English ensemble played with an engaging insouciance and vitality; their feeling for line and phrase was particularly marked in Schubert's "Death and the Maiden" Quartet.

■ Two U.S.C. concerts elicited considerable interest this past fortnight. Leonard Pennario, the brilliant solo pianist, teamed with violist Sanford Schonbach for a duo-recital which proved his sensitivity in sonata work. Adapting his virtuosic characteristics to Mr. Schonbach's finesse and musicianship, the pair achieved beautiful balance and skillfully blended tonal characteristics in Bloch's Suite for Viola and Piano, Hindemith's F Major Sonata, and Brahms F Minor Sonata (Op. 120, No. 1).

■ The final seasonal concert by the local chapter of the International Society for Contemporary Music, given at U.S.C., brought first Los Angeles hearings for Elliott Carter's long Piano Sonata (1945-46), Irving Fine's String Quartet (1952), and Earl Kim's setting for solo voice of "Four Letters" by Frank Horne (1954). Also heard was Copland's study on a Jewish theme, "Vitebsk," for piano trio. June Lusk was the accomplished pianist who made manifest the strength of Carter's involved construction, and Heinz Blankenburg, a young baritone who that afternoon had been named winner of a $10,000 prize on a local TV program series, "Debut," was the accomplished singer of Kim's music, which cradles an expressive vocal line in an attractive atonal piano setting which was ably played by Leonard Stein. Fine's very taut quartet, in two movements (Allegro Risoluto, and Lento), was well played by the Musart Quartet.

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Los Angeles' Greek Theatre Has Exciting and Successful Season

From 1946 until 1952 Los Angeles' city-owned Greek Theatre had been used exclusively as a showplace for independent productions of stock light opera and musical comedy. To many this seemed an unfortunate limitation, since the theatre, with its fine stage facilities, its beautiful outdoor location in the city's famed Griffith Park, and its acoustically perfect, natural setting is an ideal background for more serious forms of music theatre.

Los Angeles has been acutely aware of the fact that the city did not have the use of a suitable theatre for the presentation of opera and ballet. The private enterprise that had the Greek Theatre under lease collapsed during the summer of 1951; thus, for the first time in many years this 4,400-seat theatre was made available for other forms of entertainment.

Fortunately for the music appreciating public of Los Angeles, the theatre was placed in the hands of James A. Doolittle. Immediately he tested the suitability of the theatre for ballet by arranging for a presentation of the Ballet Russe de Monte Carlo. The engagement was a sensational success, and it was apparent at once that the Greek Theatre was certainly one of the most perfect outdoor theatres for dance in the world.

The sylvan atmosphere of the Griffith Park setting has provided inspiration for many artists.

A civic nonprofit theatre association was quickly formed, and preparations were made for the 1953 season, a season of musical entertainment that proved to be one of the most exciting and successful ever presented in the City of Los Angeles.

The world famous New York City Ballet Company opened the season with a four-week engagement. This brilliant company had never performed on the Pacific coast before, and they were welcomed by over 85,000 balletomanes before their engagement ended.

Following the ballet, the Fujiwara Opera Company of Tokyo was brought to the theatre from Japan for a series of eight colorful performances of *Madame Butterfly.*

Mr. Doolittle personally produced for the Association the opera *La Bohème,* with Metropolitan Opera stars Nadine Conner, Brian Sullivan and Frank Guarrera in the leading roles. The supporting cast and chorus were composed of local artists, whose hopes that they would be able to take some part in this new music venture were realized.

Alicia Markova also electrified a capacity audience for a single evening of classical ballet, and, to add variety to the programs given, the season was closed with a highly successful presentation of the musical comedy *Pal Joey.* The entire New York company, starring Harold Lang, was brought to the theatre for this engagement.

When the season closed over 200,000 theatre-goers had enjoyed the performances given.

The service this new theatre project rendered to the community did not go unrecognized. The public mailed hundreds of letters of appreciation, the leading newspaper of Hollywood printed a full-page tribute, and the City Council of Los Angeles unanimously passed a resolution commending the Greek Theatre Association and Mr. Doolittle for their cultural contribution to the city. The scroll was presented to Mr. Doolittle on stage by Councilwoman Rosalind Weiner and Councilman Robert M. Wilkinson.

In the interests of making good musical theatre available to the young people of Southern California, the Greek Theatre is initiating a student savings plan this year that will permit any student of an accredited school to attend performances for as little as 50 cents. The low prices established for the theatre range from $1 to $3.50, making it possible for everyone in the community to enjoy the productions given.

Visiting attractions are only part of the Greek Theatre's plans for the future, which hold promise of establishing a ballet and opera company of their own that can give opportunity to local artists and bring enjoyment to other cities throughout the southwest.

Opening night, featuring the N. Y. City Ballet, brought a civic welcome. Left to right, admiring ballerina: George Hjelte (General Manager of the Los Angeles Parks Commission), George Cronk (Parks Commissioner), James Doolittle (Theatre Director), and Norris Poulson (Los Angeles' popular new mayor).

This summer the Greek Theatre Association is arranging another exceptional program for the pleasure of Southern California and its many visitors. The New York City Ballet opens the season on July 5th for an engagement of six weeks. The spectacular full-length production of *Nutcracker,* recently premiered in New York, will be part of the repertory. Other dance attractions will be José Greco and his company of Spanish Dancers, and a return engagement of Alicia Markova. The opera *Carmen* and a production of *The Mikado* (with Martyn Green directing and performing) will probably complete the season.

In an era when television and other forms of popular entertainment have presented a serious threat to the great traditions of music theatre, the Greek Theatre Association deserves recognition for its purposes and accomplishments to date.

Three-Day Outdoor Festival In Newport, R. I.

Music lovers from all over the country are expected to visit Newport, R. I., on Aug. 20-22 of this year. These are the dates set for the second annual outdoor Newport Music Festival, which will be held in the Newport Casino, on Bellevue Avenue, in that city.

Mrs. William H. Honnen, chairman, has announced that, under the sponsorship of the Newport Music Club, of which Mrs. Honnen is President, the 1954 Festival will feature the Newport Music Festival Orchestra, composed of 65 members of the N. Y. Philharmonic-Symphony Orchestra, directed by the Romanian-born conductor-composer, Remus Tzincoca.

The Newport Music Festival, of which Tzincoca is Music Director and co-founder, will present three evening concerts in the horseshoe area of the famed Newport Casino on Bellevue Avenue.

For the opening concert, Aug. 20, the soloist will be the internationally known pianist, Madeleine Lipatti, widow of the late Dinu Lipatti. On August 21, Leonard Rose (virtuoso cellist) and John Corigliano (violinist and distinguished concertmaster of the N. Y. Philharmonic-Symphony Orchestra) will be soloists. The Aug. 22 concert will feature an opera in concert form, *Il Matrimonio Segreto* by Domenico Cimarosa. *Il Matrimonio Segreto* (The Secret Marriage), a masterpiece of its kind, is Cimarosa's most celebrated work. The opera will be presented with six Metropolitan Opera stars: Charles Anthony, tenor, as Paolino; Salvatore Baccaloni, buffo, as Geronimo; Rosalind Elias, contralto, as Fidalma; Maria Leone, mezzo soprano, as Elisetta; Frank Valentino, bass-baritone, as The Count; and Dolores Wilson, soprano, as Carolina.

Roy Harris Accepts Commission From Hartford Orchestra

Roy Harris has agreed to write a work for piano and orchestra which will be performed during the coming season on November 17 by the Hartford Symphony under the direction of Fritz Mahler. The title of the work is "Folksong Fantasy" and will bring Johana Harris, the wife of the composer, to Hartford as soloist.

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Dimitri Mitropoulos, Musical Director of the N. Y. Philharmonic-Symphony Orchestra, shown with James Dalgleish (center) and Kenneth Gaburo (right), winners of the 9th annual Gershwin Memorial Contest for the Best Orchestral Composition by a Young American Composer.

Dalgleish and Gaburo Win 9th Annual Gershwin Award

The 9th Annual Gershwin Award was made this year to two young American composers — James Dalgleish of New York City, and Kenneth Gaburo of Lake Charles, Louisiana — both of whom share equally the $1,000 award which was formally presented in the Green Room of Carnegie Hall on Saturday evening, May 1, as part of the Orchestra's final weekend concerts of the season.

In view of the Orchestra's heavy schedule during the final weeks, with six works scheduled for first performances by the Society and the interruption of the Orchestra's two-week Southern tour, Dimitri Mitropoulos, Musical Director, programmed only one of the winning works for the May 1 concert, although both of the composers were in the audience. The second prize-winning work will be scheduled by Mr. Mitropoulos for the Philharmonic's 1954-55 season.

Carmen To Open Salmaggi Outdoor Opera Season

Alfredo Salmaggi will conduct an outdoor opera season at both the Triborough Stadium in New York and the Watergate Theatre in Washington, D. C. The plan is to have his productions play on Saturday night in Washington and the next Saturday in New York. *Carmen* opens at the Watergate in Washington, D. C., on Saturday, June 12, and at the Triborough Stadium on Saturday, June 19. Subsequent operas to be presented on alternate Saturday nights, will be: *La Traviata, Aida, Rigoletto, Cavalleria Rusticana & Pagliacci,* and *La Bohème.*

Berkshire Conference on Medieval, Renaissance, and Baroque Music

The Berkshire Hills Conference is pleased to announce the first summer festival in this country devoted to medieval, renaissance, and baroque music.

The Primavera Singers and Players of the New York Pro Musica Antiqua will present six concerts of rarely heard vocal and instrumental music at Avaloch, Lenox, Mass., during the last two weeks of August. This group, which has just concluded a successful season of radio, television and concert performances, consists of a small vocal ensemble and instrumentalists who perform on instruments of the period. They will live and work together in the Berkshire region during the entire summer. The Concert series at Avaloch will be the culmination of their summer's work. Besides the music of masters like Josquin, Lassus, Byrd, and Tallis, the programs will contain works by such little known composers as the Kings Henry VI and Henry VIII of England.

The New York Pro Musica Antiqua is widely known for its faithful reproduction of both the sonorities and the living spirit of the old music. Numerous recordings of the group include works by English, Italian, and Flemish masters of the 14th-18th centuries.

Sessions Heads Schnabel Memorial

At its Third Annual Meeting, held at the Mannes College of Music, the Artur Schnabel Memorial Committee selected Roger Sessions, American composer, as its president to succeed Cesar Saerchinger. Mr. Saerchinger, who was one of the original organizers of the Committee, retires after two and a half years, in order to devote himself to the completion of Schnabel's biography. Mr. John F. Oppenheimer remains as secretary, and Dr. William Kolodney was elected treasurer. Leopold Mannes, John McCullough, Dr. Fritz Stiedry, and George N. Shuster (President of Hunter College) were re-elected vice-presidents.

Toledo Orchestra Announces Plans for Next Season

Ernst von Dohnanyi, composer-pianist of international renown and one of the most eminent musicians in the musical world today, will be guest artist in the opening concert of the Toledo Orchestra's 1954-55 season, next October 27. He will play his famous "Variations on a Nursery Tune" for piano and orchestra.

The complete schedule of concerts, announced today by the Orchestra management, will consist of five Wednesday evening subscription concerts, five free Sunday afternoon Junior Concerts, plus "Pops" concerts.

The dates and guest artists for the subscription series will be, Oct. 27, Dohnanyi; Dec. 1, Mary Van Doren, pianist; Jan. 26, Albeneri Trio (violin, cello, piano); Feb. 16, Toledo Ballet; and March 23, concert version of Puccini's *Madame Butterfly,* starring the Japanese soprano Tomiko Kanazawa. Wolfgang Stresemann will be conductor for all concerts. The 1954-55 season will be Dr. Stresemann's sixth season with the Toledo Orchestra.

THE INTERNATIONAL SCENE

GERMANY

■ The preliminary program for the Fourth Festival of Berlin, to be held from September 18 through October 5, indicates operatic performances by the Staedtische Oper Berlin and a guest appearance of the La Scala company from Milan; ballet performances by the Staedtische Oper Ballet and Roland Petit's Les Ballets de Paris; and symphony concerts by the Orchestre Suisse Romande under the direction of Ernest Ansermet, the Berlin Philharmonic under the direction of Wilhelm Furtwaengler and Herbert von Karajan, and the RIAS Symphony under the direction of Ferenc Fricsay.

The guests from La Scala will sing Donizetti's *Lucia di Lammermoor,* while the Staedtische Oper will present a premiere of Verdi's *Nabucco* as well as Strauss' *Salome* and *Elektra,* Mozart's *Abduction from the Seraglio* and *The Magic Flute,* and a complete "Ring" cycle and *Die Meistersinger* by Wagner.

The Fourth Festival of Berlin will follow the pattern established by preceding cultural festivals in presenting a wide variety of events during the three-week period in all the theatres, concert halls, and auditoriums of West Berlin. In addition to the musical programs noted, there will be art exhibitions, poetry and book readings, and theatrical performances ranging from classical drama through modern comedy. The Berlin Festival annually attracts thousands of visitors from all over the world.

■ Good news to music lovers in Berlin and abroad is word just received that necessary funds have been raised for a new home for the Berlin Philharmonic Orchestra; construction will start in the near future. The structure will be in the heart of West Berlin on Bundesallee. Funds have been raised by public collections, charity events, street lotteries, and in other ingenious ways, with the entire population of the "island city" contributing to the money-raising schemes.

■ Hans Knappertsbusch has been appointed musical director of the Bavarian State Opera in Munich, Germany, and will take up his duties at the beginning of the 1954-55 season. He was director of the Munich Opera from 1923-25, and in recent years has acted as guest conductor for a number of distinguished orchestras and opera companies throughout Europe.

■ The municipal theater of Cologne, Germany, will present a number of premiere performances during the 1954 spring season. Among them are the operas *Angelique* by Jacques Ibert, *Der Zar Laesst Sich Photographieren* (The Czar is Photographed) by Kurt Weill, and *Mathis der Maler* by Paul Hindemith. New ballets by the Cologne Ballet during this period will include "Old Dances" by Ottorino Respighi, "The Lost Son" by Serge Prokofieff, and "Newsreel" by Heinz Pauels and Karl Bergeest. A Cologne premiere of Walter Braunfels opera *Princess Bambilla* was presented late in February.

AUSTRIA

■ Opera Manager Dr. Karl Böhm made up a comprehensive program of operas to be put on stage right after the reopening of the Vienna State Opera Building in the autumn of 1955. Negotiations are being held with Wilhelm Furtwängler on the conducting of Wagner's *Meistersinger.* Furthermore, Dr. Böhm plans to engage the following conductors: Herbert von Karajan for *Don Giovanni,* Italian Vittorio de Sabata for Verdi's *Aida,* and Rafael Kubelik for Beethoven's *Fidelio.* Böhm himself plans to conduct Richard Strauss' *Rosenkavalier* and *Frau Ohne Schatten.*

Newly appointed Vienna State Opera Manager Dr. Karl Böhm got enthusiastic ovations on the occasion of his first public appearance after his appointment while conducting Strauss' *Elektra.* During the intermission one of the playgoers of the "4th Gallery" held a speech honoring Dr. Böhm. After the performance, Dr. Böhm was awaited by an enthusiastic crowd in front of the Actor's Entrance and was escorted home with a torchlight parade.

■ Joseph Haydn's bones will be buried in a solemn ceremony at the Haydn Mausoleum of the Eisenstadt Hill Church on 5 July, 1954. The Mausoleum was founded by Duke Paul Esterhazy in 1932. After Haydn's death in 1809, the composer's skull was removed from his tomb by followers of Gall's Skull Theory and remained in the custody of the Vienna Pathological Institute. In 1895 the heirs of famous Vienna anatomist Karl Freiherr von Rokitansky gave Haydn's skull to the Vienna Association of Friends of Music. After the complicated juridical case was cleared, the skull will now be transferred to Eisenstadt with clerical assistance and buried in a sarcophagus together with the remaining bones. On this occasion, a festive performance of Haydn's oratorio "The Creation" will be given on May 30 in Vienna and Eisenstadt. Joseph Keilberth will conduct the

The five American artists, who were invited by the Federal Republic of Germany for a five-week good will tour of that country, are shown being welcomed at the Frankfort Airport on March 31. Although the artists have not fulfilled any concert engagements because they are guests of the German government, they did give a special concert in Berlin on April 7, performing with the Berlin Philharmonic Orchestra under the baton of Artur Rother. All the artists donated their talents, and proceeds were given to the building fund of the orchestra's new concert hall. From left: Carol Brice, mezzo-soprano; John Sebastian, harmonica virtuoso; Dr. Gertrude Thiry, official of the Federal Republic of Germany; Mr. Mansing, official of the U. S. Embassy in Berlin; Constance Keene, pianist; Jorge Bolet, pianist; and Barbara Gibson, soprano.

Hamburg Philharmonic Orchestra at the Festive Hall of the Esterhazy Manor in Eisenstadt.

■ The program of the Summer Academy of the Salzburg Mozarteum was considerably enlarged by several new lecture series, under the direction of internationally well-known artists.

Under the management of Bernhard Paumgartner and Eberhard Preussner the lectures were enlarged by five additional piano classes, directed by Geza Anda, Friedrich Gulda, Lubka Kolessa, Kurt Leimer, and Eduard Steuermann. Additional lectures will be held by soloist singers Maria Pedicone, Lotte Schöne, Rose Walter, clarinetist Ulysse Delecluse, and violinist Vasa Prihoda.

The following lecture series of last year will be continued: Igor Markevitch will direct the conductor's class, Boris Blacher will lecture on composing, Carlo Zecchi and Friedrich Wührer will lead a piano class, Paul Doktor courses for viola, Enrico Mainardi a class for violoncello, and Vera Schwarz and Salvatore Salvati will direct the courses for singers.

■ At the celebration of the 81st birthday of General Theodor Korner the new Metropolitan soprano, Irmgard Seefried, will be the principal entertainer. The celebration will take place at Vienna's famous concert house on April 24. Besides Madame Seefried, the Viennese Symphony Orchestra will perform under its conductor, Professor Rudolf Moralt.

Coolidge Medals Awarded for "Finest Artists of the Year"

The Elizabeth Sprague Coolidge medal for "The Finest Artist of the Year in Any Branch of Music" has been awarded to Abbey Simon, and a special memorial medal to Leon Fleisher, the 1952 winner of the Queen Elisabeth of Belgium International Music Competition in Brussels. The medal, which is one of a group annually given on a non-competitive basis, is awarded each year by the Harriet Cohen International Music Awards Committee. These awards were founded by the late Sir Arnold Bax, K.C.V.O., Master of the Queen's Musick.

Other winners of awards include Friedrich Gulda of Austria, who received the Beethoven Piano Medal in memory of Artur Schnabel, and Alfonso Montecino of Chile, recipient of the Bach Medal.

The awards were received on behalf of the winners by representatives of the Embassies concerned at a reception in London, and were later presented to the artists at special ceremonies.

William Strickland (right), formerly musical director of the Knoxville (Tenn.) Symphony, is currently in Vienna, where he has been conducting a series of concerts at the Musikvereinssaal featuring contemporary American music. On April 1 he introduced Menotti's "Apocalypse," Aaron Copland's "Six Statements" (first time in Vienna), and Alban Berg's Violin Concerto, played by the French violinist Ivry Gitlis (left).

PRAGUE

■ The musical life of Czechoslovakia this year is dominated by anniversary performances and large publication programs devoted to the works of the country's most famous composers, Bedrich Smetana and Antonin Dvorak. Smetana is honored both for the 130th anniversary of his birth and the 70th of his death. The Dvorak anniversary on May 1 marks a half century since his death.

A glance at the program of current Dvorak performances is a reminder of how comparatively little of the music of the Czech genius has found a place in the international repertoire. For example, in the latter part of his life Dvorak devoted himself largely to the writing of operas which he regarded as the most important field of his creative endeavor. His opera *Rusalka*, first performed in 1901, stands next in rank in popularity with Czech audiences to *The Bartered Bride* of Smetana. In a single week in January one or more of the following operas by Dvorak were played in five different cities in Czechoslovakia—*Rusalka, The Devil and Kate*, and *Jacobin*.

On January 14, a concert entitled "First Evening With Antonin Dvorak" was given by the FOK orchestra in Prague with the following program: "Carnival," Piano Concerto, and the Symphony "From the New World." The same orchestra played Dvorak's "My Home" on February 9, and Slavonic Dances on February 24. A concert of his Biblical Songs and Gypsy Melodies was given on February 28, and of his organ music on March 14. "The Spectre's Bride" was given two performances by the Czech Philharmonic orchestra, in March and April.

The Antonin Dvorak Society is preparing a complete edition of Dvorak's works which will be published by the State Publishing House of Literature, Music and Art. Other activities in progress in honor of the composer include renovation of the Dvorak museums, in Prague and in his birthplace, Nelahozeves, and the erection in Prague of a new Dvorak memorial.

Smetana, like Dvorak, is known abroad principally by a few works, but his numerous operas, symphonic poems, and other instrumental compositions are widely loved in his native country, and especially broadly represented in the programs of his anniversary year. The entire year of 1954 has been officially denominated as the "Year of Czech Music," and many lesser-known Czech composers are being honored on the concert and operatic stage. Included among them are Oskar Nedbal, most celebrated of Czech operetta composers, who died in 1930, and Josef Suk. Both were pupils of Dvorak and were strongly influenced by him. Leos Janacek will also be honored. July is the 100th anniversary of Janacek's birth. His opera *Jenufa* (Her Foster Daughter) has been in the repertoire of Czech opera houses for 50 years.

This spring an opera with Janosik (the Czech eighteenth-century Robin Hood) as its hero, will receive its premiere at the Slovak National Theatre in Bratislava. Jan Cikker is the composer.

TORONTO

■ A near-capacity audience attended the first of a series of four orchestra concerts in Eaton Auditorium by the N. Y. Concert Society under the direction of Dr. Heinz Unger. The program was all-Beethoven, and included the "Prometheus" Overture (Op. 43); the Violin Concerto in D (Op. 61), with Betty Jean Hagan as violin soloist; and the Symphony No. 8 (Op. 93). The orchestra numbered 37 performers.

To devoted admirers of Beethoven's music the evening's offerings justified the judgment of one critic who called Beethoven "The Man Who Freed Music." Dr. Unger's inspired leadership produced superb interpretations of the orchestral works, and Miss Hagan's performance of the Concerto combined sweetness with strength. E. WODSON

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LONDON

■ The RIAS Symphony Orchestra (Radio Orchestra of the American Zone of Berlin) made its London début at the Festival Hall under its conductor, Ferenc Fricsay. The Orchestra is a remarkably fine body of players. The strings were particularly good in Bartok's Divertimento, which was the outstanding feature of the Concert. The Haydn Symphony No. 98 was heavy, and Tchaikovsky's 5th taken at such breakneck speed destroyed its noble features.

■ Andor Foldes gave a Beethoven-Bartok recital at Wigmore Hall. His reading of the E Major Sonata (Op. 109) was authoritative and distinguished. The Bartok items were the Fantasia No. 2, the Sonata (1926), and Six Bulgarian Dances from "Microcosmos." Foldes is an acknowledged authority on the interpretation of the music of Bartok, which he played with compelling power and virtuosity.

■ A replica of the only public concert of his music given by Schubert (on March 26, 1828) took place at the Festival Hall early this month. The only alteration from the original program was that the G Major String Quartet was played in its entirety instead of only one movement of it. Many of the items were those with which concert-goers are well acquainted. Those less familiar included the "Schlacht Gesang" for male choir, and "Auf Dem Strom" for tenor, horn, and piano. It was a historical occasion.

■ The B.B.C. Orchestra and choir gave an imposing performance at the Albert Hall (the type of concert for which this huge hall is especially suitable) of Berlioz's "Grande Messe des Morts." The composer's intentions for this vast scheme were faithfully carried out. In addition to the orchestra, four brass bands were employed—two on either side of the organ, and two on either side of the platform. Sir Malcolm Sargent handled these enormous forces with superb assurance.

■ Mischa Elman, now 63, was the soloist with the Philharmonia Orchestra (also at the Albert Hall) in two concertos—the Mozart (No. 4) and the Brahms. From the day he first played in London, as an amazing young prodigy, he has always been a favorite, and his skill remains unimpaired. The conductor was Norman del Mar, one of our younger British conductors, whose considerable merits have not yet been sufficiently recognized.

■ Pierre Monteux introduced the English premiere of Paul Creston's Second Symphony, leading the B.B.C. Symphony Orchestra. This is an original and arresting work of striking architectural design. At the same concert, the American violinist Frances Magnes played the Beethoven Concerto with a warm, rich tone and impeccable musical feeling.

■ The Virtuosi di Roma, whose high reputation as an ensemble is recognized in every city they have visited, gave two concerts at Glyndebourne at Easter, and followed these with an appearance at the Festival Hall. They consist of 11 string players, an oboist, and a harpsichordist, and are conducted by Renato Fassano. The flexibility and expressive beauty of their playing is remarkable, and their interpretations of Corelli, Vivaldi, and other composers of that era was a moving experience.

John Coast, author and producer, has been engaged by Columbia Artists Management as their representative in Europe, with headquarters in London. Mr. Coast is widely known for his enormously successful production of the Dancers of Bali, which played in the Fulton Theatre in New York in the fall of 1952, *and later toured the U. S. and Europe.*

■ Claudio Arrau reappeared in London at the Albert Hall and played two concertos with the L.P.O.—the Beethoven C Major, and the Chopin F Minor. This distinguished pianist's popularity with the British public increases with each visit.

■ The L.P.O. also cooperated with the B.B.C. in a performance at the Festival Hall of Matyas Seiber's (Hungarian born, but resident in London) cantata "Ulysses," a setting on a large scale for soloists, choir, and orchestra of part of James Joyce's novel. It was conducted by Hans Rosbaud, an Austrian now living in Switzerland.

■ The Italian Teatro Dell'Opera Comica Della Citta Di Roma (to give them their full title) are giving a short season at Sadler's Wells Theatre. Their repertoire comprises operas by Donizetti and Rossini. Of these I heard *L'Elisir d'Amore,* of which this small company gave a spirited performance. Angelica Tuccari as Adina is an attractive and accomplished artist, though her voice tends to hardness, and Bernardi is a pleasant lyrical tenor. Giuseppe Morelli conducted a small orchestra of British musicians with admirable skill and sensitivity. The volume, however, was occasionaly too loud, overpowering the singers.

ARTHUR NOTCUTT

DECEASED

ANTHONY PAGNUCCI, composer and opera conductor in New York City, Feb. 23. Brooklyn-born, he was trained at the Pacini Institute in Lucca, Italy. His numerous orchestral works were frequently programmed over the air, and his songs were performed by eminent artists including the late Enrico Caruso. He conducted at the Manhattan Opera House, at the Brooklyn Academy of Music, and in the 1920s was musical director of the Thomas Edison Laboratory in West Orange, N. J. In World War I, he was Bandmaster on the battleship *Kansas,* and was subsequently a member of the American Legion and the Veterans of Foreign Wars. Surviving is his widow, Iva Wilbert Pagnucci, who sang professionally as Berta Reviere.

MRS. FLORA BAUER BERNSTEIN, New York business representative of the *Musical Leader* on Feb. 9, at the age of 80. Mrs. Bernstein was the sister of Marion Bauer, composer and critic for the above publication, whom she assisted in the preparation of books on music. She was the widow of R. Alexander Bernstein, an art dealer.

LOUIS F. JUDKINS, 37, West Coast Representative of Civic Concert Service, Inc., in Mesa, Arizona, on Feb. 25. In addition to eight years of affiliation with Civic Concert Service, Mr. Judkins was also manager of the Seattle Symphony Orchestra and Director of Public Relations at Portland State College, Portland, Oregon.

SARA MALLAM, eminent singer-teacher, April 21, age 82. Born in New Orleans, she came to Birmingham, Ala., as a soloist for a Veterans Reunion, being engaged subsequently for the opening of the Masonic Temple Theatre and as soloist and director of many of the leading church choirs. She was first president of the Altrusa Club, president of the Music Teachers Association, and a member of the Alabama Federation of Music Clubs.

CLAUDE DELVINCOURT, composer, director of the Paris Conservatory of Music, and winner of the Grand Prix de Rome, in Grosetto, Italy, April 6. During World War I, in which he lost the sight of one eye, he was decorated with the Croix de Guerre, the Medale Militaire, and was an officer of the Legion of Honor. His better known compositions include "Prelude Choreographique," "Lucifer," "Bal Venetien," "La Femme à Barbe," "Pamir," and "Fête de l'Automne."

American Works Performed In Greece

A series of six concerts sponsored in Athens by the U. S. Information Service has recently given Greek music lovers an opportunity to discover and appreciate the work of modern American composers.

In this series, concluded April 1, Greek intellectuals who heretofore looked to Western Europe as the source of musical and other cultural developments have enjoyed the works of Ray Green, Gail Kubik, Douglas Moore, Walter Piston, Charles Griffes, Quincy Porter, David Diamond, and Daniel Gregory Mason.

The American compositions were performed by outstanding Greek artists, and reports from Athens indicate that all the concerts were a great success.

Among the works featured were Douglas Moore's "Down East" Suite for violin and piano; Walter Piston's Sonata for violin and piano; Ray Green's "Festival Fugues," an American Toccata for piano; Sonata for horn and piano by Quincy Porter; David Diamond's Third Quartet for Strings; and Daniel Gregory Mason's Quartet in G Minor on Negro Themes.

The Voice of America in New York recorded greetings from these American composers to their Greek friends for playback at the start of each concert in Athens.

MEXICO

■ The Bamberg Orchestra, named for the town of its origin in Bavaria, played a series of three concerts (with an extra to take care of the public) in Bellas Artes as a part of the German Exposition now in progress in University City. The story is that the Prague musicians escaped from their Soviet conquerors and in Bamberg formed the nucleus of a symphony orchestra. The Soviets evidently lost some good musicians, for the Bamberg musicians are artists. They pull from their instruments an extraordinary tone, and under their director, Joseph Keilberth, gave notably authentic readings of German music, the best Brahms and Schumann I have ever heard. But the director is not a lover of Beethoven. His Beethoven left me cold. Mr. Keilberth is an intellectual. But his reading of Brahms' First Symphony sang. The unemotional, intellectual score of Hindemith found in Keilberth a sympathetic interpreter. The music became clear and intelligible, with good balance of the different choirs. Opening night the house was sold out to Germans. Later there was a cocktail party at the German Embassy. That gave us our opportunity to meet members of the orchestra, and to learn that today most young Germans speak good English.

■ The Cornell University Glee Club gave a notably fine choral concert in Bellas Artes for an audience that was made up largely of Cornell graduates with their wives and friends. As the object of the concert was to establish friendly relations for the University, the program assumed a light character; but there were two serious numbers—part of a Mozart Mass, and something from Handel's "Judas Maccabaeus." Under the direction of Mr. Thomas B. Tracy, the chorus revealed beauty of tone, nice phrasing, and good balance. The concert was sponsored by the Cornell Club of Mexico, assisted by some important American firms with branches in Mexico. The Harvard Club of Mexico filled two boxes. The Rector of the Mexican National University, Don Nabor Carrillo Flores, was also there.

■ Antoine de Bavier, Swiss musician who has been directing the Philharmonic Orchestra in the Metropolitan Theatre, chose for his final concert the Schumann "Manfred" overture, the Schumann piano concerto (later changed to the Beethoven violin sonata, with the American violinist, John Creighton Murray soloist), the Gabrielli piece from the "Sacred Symphony" (a novelty for Mexico), the Bach Orchestral Suite No. 3, and Brahms' "Festival" Overture.

CHARLES POORE

"Music in Today's World"— A Conference Series

"Music in Today's World" is the title of a series of conferences to be held under the joint auspices of the International Music Institute and the Hunter College Opera Association which will open October 29th at the Hunter College Playhouse. The conferences, scheduled for alternate Friday evenings, are designed to bring professional musicians and representatives of audiences closer together, and particularly to enable Americans to exchange opinions with foreigners on burning questions and timely aspects of composition, performance, listening, radio, television, recorded music, and other areas of music and the allied arts.

Dr. Hans Rosenwald, president of International Music Institute, will function as moderator. Among the distinguished musicians who have accepted appointments as panelists are: Gladys Swarthout; Peggy Glanville Hicks, Executive Secretary of the Composers' Forum; Richard P. Leach, Vice President of the Aspen Institute for Humanistic Studies; Thomas Scherman, Director of The Little Orchestra Society, Inc.; Joseph Rosenstock, General Director of the New York City Opera Company; John Gutman, Assistant Manager of the Metropolitan Opera; Mrs. John DeWitt Peltz, Editor of *Opera News;* Margaret Bush, of the American Committee for Emigré Scholars; Abraham Skulsky, musicologist; Jay S. Harrison, music critic, New York *Herald-Tribune;* Marks Levine, President of the National Concert and Artists Corporation; and others.

A number of foreign governmental representations in the United States as well as cultural organizations abroad have agreed to bring distinguished musicians and civic leaders here to participate in the events. Appearances of some prominent foreign guests will be made possible through travel aid granted by the Institute.

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HERE AND THERE

■ Off for South America is Ruben Varga, making his second tour of that continent and filling in the request concerts he was unable to schedule last season (although his original planned tour had been extended by weeks). The violinist will play in Brazil, Uruguay, Chile, Peru, and other Latin American countries where he will be guest soloist with major symphony orchestras and performer in solo recitals. He will return in September for his third national cross-country bookings.

■ Dickinson College in Carlisle, Pa., joined the list of academic institutions honoring Marian Anderson—others being Temple University, Howard University, Moravia College, Smith College. Part of the citation reads ". . . you have been to other cultures and peoples a representative of America at its best." The honorary degree was Doctor of Humane Letters.

■ The annual Easter list from name milliners of the ten best chapeaued women included Claramae Turner, Mary Bothwell, Juliana Larsen, Mamie Eisenhower and Kleinchen Melchior, all on the blonde side, which is definitely unfair since seven out of the ten designers are of a species not committed as to *preference*.

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Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
Personal Direction: André Mertens

The Paganini Quartet
Personal Direction: Coppicus, Schang & Brown

John Sebastian and Dorothy Jarnac
Harmonica Virtuoso and Dance-Humorist with Albert Malver, Pianist
Personal Direction: André Mertens

The Angelaires
Personal Direction: Kurt Weinbold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinbold (9 Artists)

Hilde Gueden, Viennese soprano of the Metropolitan Opera, left on April 30 to join the Vienna State Opera at the Festival in Wiesbaden, Germany. She will also sing with the company in Brussels and Vienna, and at the Salzburg Festival, before returning to the "Met" in the fall.

■ Licia Albanese, a diva equal to any and all assignments in singing, has announced a switch from her beloved ingenue roles in several operas; she will, for instance, sing the Countessa in *The Marriage of Figaro* with the San Francisco Opera next season instead of her justly famed Susanna.

■ Another artist slated for a first appearance in San Francisco is Cesare Siepi. The Metropolitan bass-baritone will be heard in *La Forza del Destino* and *The Marriage of Figaro*.

■ After a heavy season at the Met and in concert, indefatigable George London leaves immediately following the Opera's spring tour to join the Vienna State Opera, where he first soared to international acclaim.

■ Tennessee Williams' opus, *Lord Byron's Love Letters*, with musical score by Raffaello de Banfield (composer of the ballet "The Duel"), is said to be set for New York production some day soon.

■ Soprano Ellen Faull, the lovely Donna Anna, Butterfly, et cetera of the New York Opera at City Center, who received pleasant applause recently with the San Francisco forces, is now under management of Ronald A. Wilford and Associates. We shall hope to hear her and to see the authentic and beautiful Butterfly costumes on a nearby stage soon.

MARY CRAIG

THE DANCE

By ROSALYN KROKOVER

■ One of the lighter and more entertaining contemporary dance programs during the spring season was that of the Charles Weidman Theatre Dance Company at the Y Dance Centre. Mr. Weidman's more successful works during his long career have generally been based on comedy, whimsy, or satire. While he has, from time to time, indulged in serious themes, the result has often been labored. In this, his recent program, he remained almost completely within his realm of comedy, and provided an evening of fun and laughter.

Let it be said at once that Weidman has some remarkably gifted dancing actors and actresses in his group who were capable of projecting his particular idiom in a most natural and relaxed manner. The costumes, too, were generally in good taste.

In the two major works, *Lysistrata* and *The War Between Men and Women*, Weidman was concerned with the ever-present battle of the sexes. He first takes us back to 411 B.C. and the familiar tale of Lysistrata. With the charming Nadine Gae as Myrrhina, the extremely gifted Lila Lewis as Lysistrata, Charles Weidman as Kenesias, and other well-cast characters, Weidman managed to keep the action alive with many hilarious moments during the entire telling of the story. Happily, the well-chosen lines were delivered excellently — for a change—and were worked in so ingeniously with the action that one really could not complain about the inclusion of the spoken word in this particular work.

James Thurber's *The War Between Men and Women* was the basis for Weidman's ballet on the same subject. In this the action is divided in eleven sections—Party Scene, In the Home, Women's Training, Men's Training, Surrender of the Three Blondes, The Male Spy, Men's Conference, Zero Hour, Women's Retreat, Surrender, and Back in the Home. Here Weidman whacks away at his subject in a rather slapstick Schoopian style, but he nevertheless does not stretch his comedy too thin by the inevitable repetition generally employed by the contemporary choreographer when dealing with comedy. Since the program carries an apology for using the Tchaikovsky Sixth ("Pathétique") Symphony, the choice of music under those circumstances cannot be criticized. While the entire group played their parts with a thorough understanding of Weidman's style, Lila Lewis, in the central part of the Woman, must be singled out as an exceptional theatre personality possessed of a rare gift for combining movement with comedy.

Two works of a more orderly dance nature were *Air Gaie*, a pleasantly designed dance for a group of nine, and a solo, *Saudades*, in which Nadine Gae portrayed many contrasting recollections with charm and skill. Gunther Sprecher, pianist, was the accompanist when recordings were not used.

■ There are some plans and announcements for next season that are of more than passing interest to the dance world. The most agreeable news in a long time is an announcement that the Tudor ballets under the direction of the choreographer will be restored to the repertoire of Ballet Theatre; and with the return of the ballets also comes Nora Kaye. Whatever the reason, or combination of reasons, for the exodus of the Tudor wing from Ballet Theatre, it will easily be conceded that it was an artistic blow from which the company never fully recovered. It was the Tudor ballets that set it apart from the other companies.

During the absence of Tudor no outstanding works come to mind that could possibly have sufficient artistic validity to compensate for the loss of, say, *Pillar of Fire, Jardin aux Lilas, Romeo and Juliet, Undertow*, or even

Hugh Laing and Nora Kaye in a scene from Romeo and Juliet, *one of the Tudor ballets to be revived (we hope) next season when Anthony Tudor returns to Ballet Theatre.*

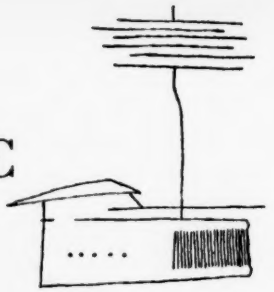
Dim Lustre (which we heartily endorse for revival). It has not been made clear just what Tudor's role with the company will be in addition to the restaging of his own works. For one thing, the personnel will have to be strengthened considerably from what was seen last fall at the Metropolitan Opera House performance, if the company expects to produce the revivals satisfactorily.

With Ballet Theatre's celebration of its fifteenth anniversary season next year, it is hoped that every effort will be made to achieve the high standards it originally set. All dance lovers will then have something to cheer about.

■ Two Spanish ballets are to be introduced to this country next season. Antonio, as half of the former team of Antonio and Rosario, needs no introduction to American audiences. But in his new role, as head of a Spanish ballet company, he will tour the country for the first time under the direction of S. Hurok. Rosita Segovia and Floria Albaicin will be among those featured in the company of 38. Antonio will be remembered as a fiery dancer of exceptional skill and some objectionable mannerisms. If he has eliminated the latter, he and his company are something to look forward to with enthusiasm.

A second group, headed by Teresa and Luisillo, is being brought here by a Virginia concert manager, Michaux Moody, and is being booked by David Libidins. For the past four years the company has been centering its activity in Europe, and will make its first tour of South America before coming to the U.S. Negotiations are under way for a fall season on Broadway. The company numbers 36 in all. This figure includes, in addition to dancers, two singers, a guitarist, and conductor.

REVIEW OF RECORDED MUSIC



An Unorthodox "Messiah"

What recommends this voluminous release is Westminster's superb recorded sound, its completeness, and one of the most handsomely packaged record volumes to date. But, this is not a traditional interpretation of *The Messiah,* for from the first note of the overture it is apparent that conductor Scherchen has his own ideas and a strong will. He achieves some beautiful and exciting effects, but this reviewer cannot agree with the dance-like style evolved in the chorus "And He Shall Purify," nor with the overly brisk tempo of the beautiful Pastoral Symphony, nor, for that matter, with many of the tempi employed by Scherchen. Choral and orchestral balance is splendidly achieved. Too predominant, however, are the altos and sopranos in the *a capella* sections of the chorus "Since by Man."

Performing forces include the London Symphony Orchestra and the London Philharmonic Choir. The able quartet of soloists includes Margaret Ritchie, soprano; Constance Shacklock, contralto; William Herbert, tenor; and Richard Standen, bass. Particularly outstanding are Miss Shacklock's performances of the contralto arias. Here is a voice of great warmth, and the artist's diction is crystalline. *Hermann Scherchen conducting. Westminster* WAL-308 (3 LP's)—$17.85.

A New Look at the "New World"

A surprise album appears this month in a recording of Dvorak's Fifth Symphony in E Minor (Op. 95), with Maestro Toscanini conducting the NBC Orchestra. This widely popular work receives at his command a brisk, rigid reading. Performed at a relentless pace and in a note-wise immaculate manner, the Symphony "From the New World" takes on a definite new look. Teamster Toscanini's conception seems to be one of ironbound vigor and drive. This reviewer would prefer a more relaxed approach, but the sound quality as well as the performance is first rate in every way. *Toscanini and the NBC Orchestra. Victor* LM 1778—$5.95.

Alfred Wallenstein

Schubert from Los Angeles

Persistent rumors from the West Coast have told of a greatly improved Los Angeles Philharmonic Orchestra. Decca now offers a series of recordings from this ensemble under conductor Alfred Wallenstein which supports these rumors. The exquisite lyricism of Schubert's Symphony No. 4 in C Minor (The "Tragic") and Symphony No. 5 in B-flat Major serve as excellent foils for the conductor's sensitiveness and musical acumen. The Allegro Vivace of the "Tragic" Symphony emerges with startling clarity. In fact, the performances place the Los Angeles Orchestra and its conductor as a force to be reckoned with in the recording industry. Decca supports the undertaking with a greatly improved sound—its best to date. *The Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting. Decca* DL-2975—$5.85.

Bulls, Blood, and Bravos

As the second in a series of "Opera for Orchestra" arrangements, Columbia now releases *Carmen.* Kostelanetz's orchestra unfolds the lusty drama in all its gripping tragedy. All the favorite sections from the opera are carefully woven together so that the essence of the work, thus condensed, conveys a profound effect. Every sound, from the clack of the castinets to the deep surge of the vibrant bass strings in the fate motive, is brilliantly reproduced. Kostelanetz conducts his orchestra. *Columbia* ML 4826—$5.95.

Lambert and Berners Played by Menahem Pressler

One of the most interesting works of the late Constant Lambert is the Concerto for Pianoforte Solo and Nine Players, released by MGM and featuring Menahem Pressler. While being an "essay in the jazz idiom within a serious frame," it still comes off as very listenable material. Still more novel is the piano music of the late Lord Berners. "Fragments Psychologiques," "Le Poisson d'Or," and "Three Little Funeral Marches," marvelous little satires, recall the spirit of Satie. In fact during his lifetime (d.1950), he gained the title of "The English Satie" because of his freakish and bizarre titles. True to his penchant for the contemporary idiom, Mr. Pressler interprets them with fresh enthusiasm and affection. *Lambert: Concerto for Pianoforte Solo and Nine Players. Piano Music of Lord Berners. Menahem Pressler, pianist.* MGM-E3081—$4.85.

A New *Lohengrin* Recorded At Bayreuth

This month London adds to the LP catalogue the third complete recording of Wagner's music drama *Lohengrin.* One is often made aware that this is a stage recording by the sound of walking and audience noises. However, Eleanor Steber in the role of Elsa and Wolfgang Windgassen as the swan-conveyed hero do an impressive interpretation of their respective parts, particularly in the Bridal Chamber scene. Windgassen's voice occasionally takes on a quality somewhat reminiscent of Melchior's when he was in his prime. Astrid Varnay gives us a magnificent characterizations of Ortrud. Considering the fact that this recording was made during last year's festival, during an actual staging of the work, the balance of orchestra and chorus is good. Regrettably, this reviewer's copy had five defects in it and could not be considered up to the best standard of pressing. *Steber; Varnay; Windgassen; Bayreuth Festival Chorus and Orchestra; Joseph Keilberth, conductor. London* LLA-16—$28.75.

NEW MUSIC

By J. KENNETH WILSON

Orchestral

■ LUKAS FOSS: "A Parable of Death" for chorus, orchestra, narrator, and tenor solo. Employing texts from eight works by the Austrian poet, Rainer Maria Rilke, the composer has molded a form bearing characteristics of both a cantata and a melodrama. "A Parable of Death" may well be described as a narrative with music. The narrator relates a legend about a man, a woman, and Death, while the chorus and solo tenor comment on the story. The metrical translation was prepared by Anthony Hecht. Choral and tenor solo sections are cast in an admirable lyricism, though the narration seems in a sense to serve very often as a disruptive force to the musical line. Mr. Foss's effective scoring is reminiscent of both Stravinsky and Copland, and in fact, the work itself is not overly original. The composition was commissioned by the Louisville Philharmonic Society and is available in a recently recorded version by that ensemble on the Columbia Record label. Vocal score $2.00. *Carl Fischer, N. Y.* (Full score and parts available on rental.)

String Quartet

■ WALTER PISTON: String Quartet No. 4. The composer's fourth quartet dedicated to Elizabeth Sprague Coolidge bears the neo-classic stamp which has come to be associated with most of Piston's music. It is in the traditional four-movement form, beginning with a calm but fast-moving allegro, followed by a slow song-type movement, a sparkling scherzo and finishing with a spirited con fuoco finale. There is a great deal of rhythmic variety and moderate dissonance present, but the work is best described as an example of sound contemporary composition. It has recently been successfully performed by the Hungarian Quartet in Town Hall and has had other performances in Washington, D. C. *Associated Music Publishers, Inc., N. Y.*

Instrumental Solos
With Piano Accompaniment

■ ROBERT E. ALLEN: Sonata No. 8 for Violin and Piano. An extended work, this composition appears to be in one movement, but upon close examination divides itself into two large divisions. The Sonata opens with a rather grandiose lyrical theme in the violin against a piano accompaniment consisting of chords and arpeggios. The opening movement, which is sectional in form, nevertheless uses the original thematic materials or variations thereof throughout. The second movement, though notated as a part of the whole, seems to have a scherzo-like character of its own. Whereas the first part is predominantly lyrical, the last is filled with lightness and humor. This work as a whole owes its conception to the post-romantic Russian school of composition, and will make a successful and effective recital offering. *John Markert & Company, N. Y.*

■ ROBERT STARER: Recitation for B-flat Clarinet (or Flute or Oboe) and Piano. A slight piece of mood music adaptable for either clarinet, flute or oboe, and piano. Organized around the intervals of a Major 7th and a Minor 9th, the work is a pastoral recitative. The piano accompaniment is negligible and serves only to connect the instrumental recitatives. *Southern Music Publishing Company, Inc., N. Y.*

■ ANDRES SAS: Sonatina-Fantasia for Flute and Piano. Written for and dedicated to Georges Laurent, former first flutist of the Boston Symphony Orchestra, this compositional effort is in a post-romantic idiom with certain characteristic touches of impressionism added. The Sonatina is neither technically demanding nor musically very imaginative. The first movement, labeled Fantasia, is sectional in character with only the most primitive developmental techniques employed. The second movement is a lyrical Elegia, while the final movement is a lively Danza. The work is not of concert caliber, but it would seem to be an unobtrusive and rather pleasant salon piece. *Southern Music Publishing Company, Inc., N. Y.*

■ CHRISTOPHER SHAW: Sonata for Clarinet and Piano (also adaptable for Violin and Piano). This work is a welcome addition to the rather meager good literature for clarinet. It is an expansive work in four movements, with an indicated performance time of about fifteen minutes. One of the weaknesses of the work seems to be its rather dry thematic content. Still, there is a considerable working-out of material, and the first movement in particular seems very convincing. *Novello & Co., Ltd., London.*

Harp

■ CARLOS SALZEDO: Suite of Eight Dances for the Harp. The release of these eight short harp pieces should be good news to the harpist. Each of the eight dances is a characteristic piece of various locales the world over, and each has appealing quality and an individuality all its own. These releases are complemented by a careful editing hand and are complete with explanatory footnotes by Mr. Salzedo himself. The pieces are of only moderate difficulty, and could be used as recital or teaching material. The Movements are as follows: Gavotte Menuet, Polka, Siciliana, Bolero, Sguidilla, Tango, and Rumba. *G. Schirmer, Inc., New York.* 50c each.

Teaching Techniques for the Piano
(Teaching Manual)

By Grace Hofheimer

■ The writer, a well-known pianist-teacher, commences with elementary suggestions for posture, experimental touch, keyboard positions, and tonal concepts. She continues with detailed explanations, digital progressions, and patterns for the use of both hands. In Chapter II, Miss Hofheimer describes the effects of tensions and relaxation. Although she speaks frequently of piano playing as a hobby (as well as a profession) her approach to problems is actually a directive for the serious student. Other divisions of the work treat of How to Practice, How to Teach, with illustrations of rhythmic and dynamic variations. Harmony and orchestration in relation to the piano; an entire chapter on pedaling; enlightening disertations on memorizing, performance, on parent-teacher-pupil relations; and a final summary on the realization of Music—all add up to a useful, readable pamphlet which holds many concise technical rules for teacher and student progress. *Belwin, Inc., Rockville Centre, N. Y.* $2.00.

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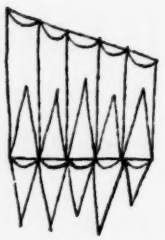

By LEON CARSON

The Recital and Oratorio

■ We have given public expression before to the subject of the infrequent appearances of oratorio arias and recitatives on recital programs. The importance of the topic, however, warrants repetition. While oratorio singing is a distinctive and characteristic field of its own, its repertory contains many arias which, when detached from the score, are equally valuable and effective on recital programs.

It is difficult to comprehend why concert singers so frequently close their eyes to these values. Is it because they lack courage to program the oratorio aria for fear of possible passive audience reaction? There should be no apprehension in their minds, judging from the listener reception in our concert halls of those infrequent presentations.

There is a definite opportunity for the program use of the oratorio aria. Good recital programming frowns upon the inclusion of standard operatic arias, excepting of course, the appropriate ones of such composers as Handel, Gluck, and Mozart. The oratorio aria has important and virile dramatic moments, as well as classic attributes of fluent dignity and pleasing restraint from the bombastic. To be sure, it takes an artist of vocal, musical, and interpretative balance to sing an oratorio aria, but that is exactly what our recitalists are supposed to be. The repertorial treasure chest contains splendid material for all four solo voices. Serious research on the part of the singer, as well as the teacher and coach, will yield a great number of suitable arias which, in turn, will challenge all the resources of the singing artist.

For instance, in addition to the well known Bach arias, there will be found, among many others, such effective selections for soprano as "Let the Bright Seraphim" (*Samson*), the "Rejoice Greatly" (*Messiah*); Costa's "I Will Extol Thee" (*Eli*); the "Mighty Pens" and "Verdure Clad" arias from Haydn's *The Creation;* "Beneath the Vine" from Handel's *Solomon;* or the "O Bona Patria" (*Hora Novissima*) by Parker.

For the tenor, we bring to mind the colorful recitative and beautiful lilting air of the "Waft Her, Angels" from Handel's *Jeptha,* or the more dramatic "Sound an Alarm" from the same composer's *Judas Maccabaeus.* Also the atmospheric "A Crystal Pavement Lies the Lake" and the succeeding aria "The Traveler Stands Perplexed" from Haydn's *The Seasons.* The contralto has rich preserves on which to draw—for example, Bach's "Prepare Thyself, Zion" (*Christmas Oratorio*); "O Thou That Tellest" (*Messiah*); "Thine, O Saviour" from Blumner's *Fall of Jerusalem;* "Thus Saith the Lord" from Handel's *Balshazzer.* There is also much suitable recital repertoire for the bass—the vital aria "Give Ear, Ye People" (*St. Ludmilla*) by Dvorak; the "Mighty Lord and King" aria from the Bach *Christmas Oratorio;* the *Messiah, Elijah,* and *Samson* contributions; and so on.

To those who still aspire to the performing of or listening to the distinctive art-song recital, a more extended employment of the oratorio aria, correctly integrated in the over-all program, would prove a refreshing innovation which should develop into a permanent feature.

A.G.O. Architectural and Acoustical Committee

■ The American Guild of Organists' special committee on church architecture and acoustics, and its relationship to music in all its phases, which has been working on this project over a period of several years towards a final statement on the subject, reports progress as of this date. This difficult problem brings into the picture many contiguous factors, such as the building and location of organs, and choir lofts, together with the proper allocation of space for these purposes. It also involves architects, contractors, acousticians, and church building committees, as well as other representatives of facilities associated with the united and collaborative effort to provide for instrumental and vocal music the ultimate in architecturally planned spaces which will provide proper and permanent enhancement of the acoustic properties associated with the most advantageous projection of service music.

Choral and Organ Notes

■ The 31st annual service of Negro spirituals was sung under the direction of George W. Kemmer, organist and choirmaster, with Carol Brice and Gayla Glenn as soloists, in St. George's Church, New York, on May 2. . . . Handel's *Israel in Egypt* was given by The Cantata Singers, Alfred Mann directing, on May 6 at St. Michael's Church, New York. . . . The choir of Muhlenberg College, Allentown, Pa., was heard in an interesting musical program in St. Bartholomew's Church, New York, on May 2. . . . Robert Arnold played an early afternoon organ recital in Trinity Church, New York, on May 4, with a program consisting of works by Walther, Dupré, Vierne, and Liszt. . . . A Hymn Festival commemorating the life and hymns of James Montgomery (1771-1854) was held on May 2 at St. Michael's Church, New York, under the direction of Peter M. Fyfe, organist and choirmaster, in which the Chancel and Youth Choirs of the local church, together with Youth Choirs from other churches in New York and New Jersey, participated.

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SCHOOL NEWS

By GID W. WALDROP

Opening scene from The Involuntary Thief, *an opera by Rossini, which had its U. S. premiere at Stephens College, Columbia, Mo., in April. From left: Val Patacchi as Don Parmenione, Richard Edwards as Count Alberto, Don Heitgerd as Martino, and John McLaughlin as Alberto's servant.*

Eastman's 100th Concerto Program

An outstanding event of the Eastman School of Music season in Rochester, New York, was the 100th concerto program, given in Kilbourn Hall before a near-capacity audience. The concerto programs were launched in May, 1926, by Dr. Howard Hanson, director of the school, to give picked students an opportunity to be heard with orchestra as a feature of their graduation recitals. Students who participate must be recommended by their departments, and their performance counts toward the award of Performer's Certificates. They also become candidates for the Artist's Diploma, the highest award given by the faculty in performance.

Dr. Hanson has made it a policy to conduct these programs, and the orchestra used is the Eastman-Rochester, made up mainly of members of the Rochester Philharmonic. On the average, five concerto concerts are given in the course of the season.

Students who participated in this 100th program were Donald R. Hunsberger, of Souderton, Pennsylvania, playing a Creston Fantasy for Trombone and Orchestra; Donna Geis, of Massillon, Ohio, playing the Ibert Concerto for Flute and Orchestra; Karen Maesch, of Appleton, Wisconsin, playing the Schumann Concerto in A Minor (Op. 129); Ruth Gillings Gleaves, of Schroon Lake, New York, soprano, singing two arias from Stravinsky's *The Rake's Progress;* and Arno Drucker, of Philadelphia, playing Dr. Hanson's Concerto for Piano and Orchestra (Op. 36).

Minneapolis College Summer Session

The Minneapolis College of Music announces three special features to be offered during the summer session beginning June 14. Dr. Leo Podolsky, internationally known pianist and teacher, will conduct a five-day clinic, June 15-19. Alfred Mirovitch, distinguished pianist and teacher of New York City, will conduct a two-day Master Class at the College, June 2-3.

The 17th Annual Intensive One-Week Summer Choral School will be held July 19-24 under the supervision of three recognized authorities in the field of choral and church music. Peter D. Tkach (director of Music Education in the Minneapolis Public Schools), Sophia Haveson (assistant supervisor of music in the grades in Minneapolis), and Johan A. Thorson (Minister of Music at Central Lutheran Church) will be in charge of the Church music classes.

N.A.T.S. Summer Workshops

During the month of August six workshops sponsored by the National Association of Teachers of Singing will be held:

Ohio State University, Columbus, Ohio (Dale V. Gilliland and Louis Diercks); Montana State University, Missoula, Montana (John Lester and Luther A. Richman); Texas Technological College, Lubbock, Texas (Gene Hemmle and Ira J. Schantz).

Aug. 15-21: University of Colorado, Boulder, Colorado (Alexander Grant, Berton and Mildred Coffin, and Mary Cook); Appalachian State Teachers College, Boone, N. C. (Virginia Linney and J. Oscar Miller).

Aug. 22-27: Augsburg College, Minneapolis, Minnesota (John Thut and Harold Brundin).

Workshops are conducted under the auspices of the above cooperating institutions, and directed by the National Association of Teachers of Singing. Although specifications are designed to serve the members of the N.A.T.S. for improvement in teaching voice, they are also open to anyone who is interested in vocal or choral work. Vocal music educators, choral directors, church choir directors, and all voice teachers are cordially invited to avail themselves of the privilege of attending the workshops. Noted experts will serve on the staffs of each workshop; these include scientists, psychologists, voice teachers, choral directors, and other authorities. General Director and Coordinator of all workshops is Mrs. Helen Steen Huls, one of the vice-presidents of the N.A.T.S.

San Diego State College Dedicates New Music Building

To celebrate the opening of its new half-million-dollar Music Department building, San Diego State College will present a four-day Music Festival under the direction of the chairman of the music department, Pattee Evenson. The new building, considered one of the finest and most complete music schools in the West, attests to the phenomenal growth of musical culture in this area.

To open the four-day festival on Sunday, May 16, Mr. Evenson has invited Los Angeles resident pianist, Carl Post, to appear as soloist with the State College Symphony Orchestra, under the direction of Carlos Mullenix. Mr. Post, co-founder of the California Bach Circle, will perform a concerto by Bach.

Included on the festival program are the piano and cello duo, Joanna and Nikolai Grauden; the San Diego State College Brass Ensemble under the musical direction of Pattee Evenson; and others.

Correlation of Music And Architecture

The music of great composers like Bach and Mozart was as much a product of the architecture of their times as their own genius, a noted European architect said at Yale University recently. Professor Steen Eiler Rasmussen, of the Royal Academy of Copenhagen, Denmark, declared that some large churches have "sympathetic notes" of sound. In fact, the old St. Peter's Cathedral of Rome, he said, not only brought about choral song but was directly responsible for modern polyphonic music.

Professor Rasmussen delivered a lecture, complete with tape recordings to buttress his points, on the subject "Hearing Architecture." He is Visiting Professor in City Planning at Yale this spring. "Building masses, materials and colors," he said, "reflect sound in different ways. Our impression of an interior depends to a large extent on how we can hear in the room." And every room, he said, has different acoustics. Rome's old St. Peter's, demolished in the 16th Century, had a nave span of 78 feet, the largest basilica church in Christendom.

"Ordinary speech," said Professor Rasmussen, "was not distinct enough to be heard by a congregation there because a sound loud enough to be heard would continue to vibrate for six or eight seconds, overlapping the following sounds. But when the priests made use of the sonorous Latin vowels and recited the Latin text on the sympathetic notes of the church it would be carried out to the congregation. It was a technic born of necessity leading directly to choral song. The Gregorian chant was composed for this church," he continued. Such chants in a modern recording studio sound extremely poor but "with a long reverberation they change completely." The reverberation in St. Peter's changed a lone voice into the effect of several voices, he said. The church added voices—so it came to be used as an instrument. "The church," said the lecturer, "could help to keep the singers in tune, but they had to stick to simple harmonies." Such harmony is a characteristic of the Gregorian chant.

Churches in the 18th Century, however, were of a very different character. Flat ceilings were not unusual and, consequently, reverberation was greatly reduced. Theaters also became smaller, with a shorter echo-time. This had a great influence on composers like Bach and Mozart, Professor Rasmussen stated. "Bach composed much of his music," he said, "for the Thomaskirche of Leipzig. The reverberation was about two seconds. For this and other interiors of the time Bach was able to write fugues for the organ with a rapid bass part." In such places Bach's music was distinct and clear, where it is lost in cathedrals of the older type. In such places, said Professor Rasmussen, "Bach's bass parts are nothing but a confused roaring."

Mozart also composed for a particular type of architecture, the old-fashioned "Italian box-theater" with its many boxes, its heavy curtains, its sloping stage, and frequent splayed proscenium. "In this environment," said Professor Rasmussen, "very rapid music could be performed and every note, every word would come out quite distinctly." The rapid Mozart scores were the famed result of this union of architecture and musical genius, he said.

Peabody Pianist Engaged By Philadelphia Orchestra

Agi Jambor, of the Peabody faculty, has been engaged to perform with Ormandy and the Philadelphia Orchestra next December. After teaching at the Peabody Summer Session, she leaves this August for a three-week master class in piano to be given to personnel of the Oak Ridge, Tennessee government scientific project. While in Tennessee she will play an all-Bach program and appear as soloist with the Oak Ridge Symphony under Dr. Waldo Cohn.

Salzedo Master Classes

Carlos Salzedo will resume his Annual Master Classes at the Summer Harp Colony of America, in Camden, Maine, on June 14. Besides individual instruction, special sessions in Symphony and Opera literature, and chamber-music repertoire, will be held by Carlos Salzedo and assistant instructors.

The annual Spring Music Seminar for teachers of the Progressive Series Plan of Music Education was held at the Hotel Mayflower, Atlantic City, N. J., April 19-23, under the direction of Dr. Leo Sirota and Carl Blackmore. Eighty piano teachers representing eleven states attended.

18th Century "Juke Box" At New York University

An early 18th-Century "juke box" clock has gone on display in the James Arthur Collection of Clocks and Watches at New York University. The clock is so nicknamed because it automatically plays a different tune on each hour—12 in all.

"There have been clocks that played more than two different songs," says Dr. E. C. Smith, curator of the collection, "but the shift bar to select the different tunes had to be operated manually. This one automatically shifts to the next tune after the previous one has been played." During the last year the clock has been reexamined, cleaned, and put into perfect working order.

The collection at NYU's University Heights center in the Bronx, the most comprehensive historical group of timepieces in the Western Hemisphere, was presented to the University in 1925 by James Arthur, the Scotch-American inventor. The basic collection has been augmented until it now numbers more than 2,200 watches and clocks, some dating back to the middle 1500s.

The mechanism of the "juke box" clock contains a minutely scaled metal roller, the principle of which is similar to that of rolls in the old music box and player piano. Metal pegs around the surface of the cylinder trip hammers that strike the fixed row of bells —13 bells of different sizes. To activate the time, striking, and musical systems, the clock requires an unusually heavy system of weights, totaling 200 pounds. Weights in grandfather clocks of similar size normally weigh only 20 to 25 pounds.

For the last eight months, Efroim Grunberg, of 6 East 46th Street, New York City, a clock craftsman working part time at the collection, has been cleaning and reconditioning the clock. Since the weights were missing, Mr. Grunberg had to determine through a good deal of trial and error the correct weights for each of the time, strike, and musical systems. Although the original clockmaker intended to have his creation wound by a key (as evidenced by a hole drilled for a winding key), he changed his plan. The clock is wound by pulling each of the weights by hand.

"Judging from its size, it probably stood in some public place, perhaps a market or a financial exchange," says Dr. Smith, who is also professor of political science at NYU's University College of Arts and Sciences. The clock was made about 1720 by J. F. Geiger, Dr. Smith adds, and probably comes from Holland. Though the workmanship is equal in most respects to the best of its period, Dr. Smith points out that the clock is assembled entirely with cotter pins, not with screws.

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It strikes on the quarter-hour as well as on the hour, and has a slot in the face showing the day of the month.

The songs played on the "juke box" clock have not been identified. They last from about 30 to 60 seconds and seem to be French tunes. They are not "orchestrated" in simple "Chopsticks" fashion. The cleverly planned roller-hammer system produces harmony and counterpoint on the 13-bell scale. "The maker of this clock was undoubtedly motivated by the same urge for 'more music' as some of our popular record executives," Dr. Smith notes. "I'd venture to say, though, that his 18th-Century tunes had a much longer life than the popular songs of today." The James Arthur Collection is located in the Colonnade of NYU's Gould Memorial Library, 181st Street and University Avenue.

STUDIO NOTES

■ News of artist-student activities continues to be lively as career aspirants, vocalists and instrumentalists, alertly leap from job to job. Alfred Stobbi - Stohner announces, ruefully, that he may be compelled to forego his annual European Music Festival jaunt due to teaching demands. Keeping him busy with studio preparation for next season's engagements are soprano Dolores Mari, who was heard in *Faust* with the Philadelphia La Scala, and in *Madame Butterfly* here and on tour; Madeleine Vase, a Thomas Scherman Little Orchestra soloist in *Ariadne auf Naxos;* "Bill" Smith, who rolled up plaudits with "Old Man River" in City Center's *Show Boat;* Geraldine Cooke, a hit as Musetta in a radioed *Bohème.*

■ The vocal pupils under the guidance of Charles Reading are also engaging in varied singing activities.

Linda Worsley, Brigham Young University senior music major, has been named winner of a $500 scholarship in a nationwide competition sponsored by the National League of American Pen Women. Miss Worsley is shown above with her teacher, Dr. Leon Dallin, nationally recognized composer whose works have been widely performed by major musical organizations throughout this country.

Good Friday and Easter, Presbyterian congregations in Rutherford (N. J.) heard Beverly Wasp, lyric coloratura; and at Christ Episcopal Church in East Orange, Alan Dean Farner was tenor soloist in *The Crucifixion.* Belmont Casino in Montreal has engaged baritone Charles Danford, while another baritone, Richard Eskeli, sets out on a coast-to-coast tour with the Royal American Quintet.

■ It is interesting to note that the James Price studio is well-balanced between singers for church and stage —both fields basically theatre, or should be. Among the church singers are tenor Henry Morgan, soloist at Scarsdale's First Congregational; Mary Jane Orth as soprano soloist in a program of Buxtehude's music at St. Mark's in the Bowery; Anne English, mezzo, singing for Ridgewood's (N. J.) Baptists; and tenor Clide Carr, for the Methodists, same town.

On the footlight side, Virginia Carroll, coloratura soprano, the second Price artist to win this year the Arthur Godfrey Talent Show Award, has just opened in New York's Gilbert and Sullivan repertory company. And Jeanne Bal, soprano, trekked from *Guys and Dolls* to *South Pacific* to portray Nellie Forbush. Jack Rains, singing "Charlie" in *Me and Juliet,* will tenor with the company on its scheduled road tour.

■ An interesting item has come in from Quirino Pellicciotti answering the question "What happens to the Atwater Kent Award winners?" Carmen Prietto, soprano, one of the Maestro's successful pupil contestants in the A-K competition, will sing Blonde in three performances of Mozart's *The Seraglio* at the Festival of Aix-en-Provence. And Albert Wilcox, bass-baritone, another A-K selectee, has been listed by N.B.C. in *Taming of the Shrew* and *Macbeth.* He will be heard this May in Juilliard's production of the Beethoven Ninth. Contemporary lyric drama at the Provincetown Playhouse presents Iona Noble, a Pellicciotti artist, as Euridice in Darius Milhaud's *The Sorrows of Orpheus.*

■ The Maid of Domremy for several seasons has been in the forefront of composition and cinema doings. Now word comes from Italy that the Rossellini production of *Joan at the Stake,* featuring Ingrid Bergman, who does not sing (at least we think not), has gifted Florence Quartararo in the leading role. The soprano, a West Coast artist-pupil of Pietro Cimini, is known here for her appearances with the Metropolitan Opera. With the current popularity of the Joan of Arc tale, why doesn't some group bring Dello Joio's lovely *Triumph of Joan* to our town?

Maestro Cimini cites several newcomers, successful in singing events: Nancy Sciacqua, teen-age soprano, in *Amahl and the Night Visitors,* and *Desdemona* in the Hollywood Opera Reading Club's *Otello;* and Janetta Farra, a dramatic Tosca in the L.A. Conservatory performance.

■ Alton Jones, an eminent artist-teacher, sends in the following announcements: Eunice Eaton, on a Southern tour after her Town Hall recital, returned for a Brooklyn Museum concert and up-state engagements; Melvin Wyble was piano soloist in the Westminster Choir School's offering of Beethoven's Choral Fantasy for piano, orchestra, and chorus; the Kosciuszko Foundation and Manhattanville College heard the pianistic work of William Weeks; Juilliard hosted the solo recitals of Louise Colusso and Lawrence Levy, the latter also broadcasting over WNYC; Pittsburg, Latrobe, and Purchase (N. Y.) heard Rembert Weakland.

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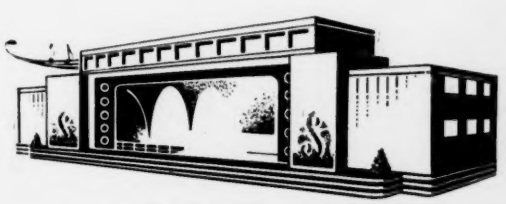

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